

Fall 2014

Textile Society of America Newsletter 26:3 — Fall 2014

Textile Society of America

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Newsletter

VOLUME 26 NUMBER 3 FALL, 2014

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Letter from the President

Dear Members and Friends,

As we move through the fall season, I recall the energy present at our recent Symposium and the strong sense of fellowship and community. This opportunity to share knowledge and the creative process brings a renewed sense of purpose to our mission; to continue to advance the field of textile studies, in all its many facets, nationally and internationally.

I particularly enjoyed meeting so many new members of TSA who brought a fresh perspective to the conference. Past President **Elena Phipps** brilliantly took on the enormous task of organizing this Symposium together with many individuals who have contributed greatly to make this such a successful event. Program Chair **Roy Hamilton**, Co-host **Sharon Takeda**, TSA Executive Director **Tali Weinberg**, Membership Associate **Lauren Hartman** and Symposium Coordinator **Cecilia Anderson** worked tirelessly on many aspects of the implementation of this conference, and Board members devoted many volunteer hours towards its success. I thank you all for your extraordinary efforts.

There were over 400 participants at the Symposium from 31 countries; one third of these came from outside of the U.S and Canada. This year for the first time, some of the sessions were videotaped and we are working to make this conference library available on the website soon, so stay tuned!

Retiring Board Members

I thank everyone who has served on the Board this last term for their hard work and commitment. I would like to specially acknowledge those who are stepping down this fall: **Gerry Craig**, **Sarah Fee**, **Michele Hardy** and **Ann Svenson**, who have each focused their efforts to strengthen Programs, Membership, External Relations and Publications. **Pat Hickman's** extended term as Past President has ended and she has stepped down from the Board. We are grateful to her for all she has contributed to TSA... (continued on page 3)

Newsletter Team

Editor-in-Chief: **Wendy Weiss** (TSA Board Member/Director of External Relations)

Designer and Editor: **Tali Weinberg** (Executive Director)

Member News Editor: **Lauren Hartman** (Membership Associate)

Editorial Assistance: **Roxane Shaughnessy** (TSA President) and **Vita Plume** (Vice President)

Our Mission

The Textile Society of America is a 501(c)3 nonprofit that provides an international forum for the exchange and dissemination of textile knowledge from artistic, cultural, economic, historic, political, social, and technical perspectives. Established in 1987, TSA is governed by a Board of Directors from museums and universities in North America. Our members worldwide include curators and conservators, scholars and educators, artists, designers, makers, collectors, and others interested in textiles. TSA organizes biennial symposia. The juried papers presented at each symposium are published in the Proceedings available at <http://digitalcommons.unl.edu/textilesoc>. It also organizes day and weeklong programs in locations throughout North America and around the world that provide unique opportunities to learn about textiles in various contexts, to examine them up-close and to meet colleagues with shared interests. TSA distributes a Newsletter, compiles a membership directory and a textile bibliography. These publications are included in TSA membership, and available on our website.

About the Newsletter

The Textile Society of America Newsletter is published three times a year. In addition to reports on TSA programs, the newsletter lists conferences, courses, exhibitions, grants, job postings, tours; profiles museum textile collections and university textile programs; and reviews books, exhibitions, and conferences. *Submissions are welcome.*

Recent newsletters can be downloaded from the TSA website as PDFs:
<http://textilesocietyofamerica.org/news/newsletters/>

Newsletters dating from 1989 through 2004 are available on Digital Commons:
<http://digitalcommons.unl.edu/tsanews/>

Newsletter Submission Guidelines:

To submit content to the Editor please email newsletter@textilesociety.org with the subject line, "submission." Text should be sent as .doc and images should be sent as individual .jpg files. Please include image captions and a 1-3 sentence author bio for reviews and articles. Please keep articles and reviews to 600 words.

Stay in Touch

eNews: In addition to the PDF newsletter, TSA distributes regular emails with up-to-date news of programs and opportunities. Subscribe at <http://textilesocietyofamerica.org/news/subscribe/> to keep up with program registration dates, scholarship and award opportunities, and news from the field.



Like us on Facebook: <https://www.facebook.com/textilesocietyofamerica>

Join us on Twitter @TextileSoc

Find colleagues on LinkedIn: <https://www.linkedin.com/company/textile-society-of-america>

Join the Listserv: visit <http://textilesocietyofamerica.org/contact-us/> and click "Join the Listserv" to participate in dialogue with our diverse and globally dispersed community

BOARD OF DIRECTORS

Roxane Shaughnessy

President

roxane.shaughnessy@textilesociety.org

Vita Plume

Vice President/President Elect

vitaoplume@gmail.com

Elena Phipps

Past President

elena@textilesociety.org

Maleyne Syracuse

Treasurer

maleyne@gmail.com

Susan Brown

Recording Secretary

brownsu@si.edu

Wendy Weiss

Director of External Relations

wendyrweiss@gmail.com

Catharine Ellis

Director of Internal Relations

catharine@ellistextiles.com

Susan Bean

Susan.s.bean@gmail.com

Laura Camerlengo

Laura.Camerlengo@philamuseum.org

Eulanda A. Sanders

sanderse@iastate.edu

Rowland Ricketts

rickettr@indiana.edu

Jill D'Alessandro

jdalessandro@famsf.org

Ruth Barnes

ruth.barnes@yale.edu

Lauren Whitley

lwhitley@mfa.org

Dominique Cardon

International Advisor to the Board

Cardon.dominique@wanadoo.fr

STAFF

Tali Weinberg

Executive Director

tali@textilesociety.org

Lauren Hartman

Membership Associate

lauren@textilesociety.org

Ellyane Hutchinson

Website Coordinator

ellyane@textilesociety.org

(continued from page 1)... Through her many roles she has given her time generously, working passionately over several years to further the goals of the organization. We are pleased that Pat has agreed to remain involved as Chair of the 2014 R.L. Shep Ethnic Textile Award Committee, along with committee members Cecilia Anderson and Michele Hardy.

Welcome New Board

I welcome the newly elected Board, **Vita Plume**, Vice President/President-Elect, **Wendy Weiss**, External Relations Director, and Directors-at-large **Ruth Barnes**, **Rowland Ricketts**, **Lauren Whitley**, **Laura Camerlango**, and **Catharine Ellis**. Laura was appointed to replace **Dominique Cardon** whose position has changed to International Advisor to the Board, a two year non-voting appointment. **Catharine Ellis** has been appointed to complete the term of **Ann Svenson**. Ann has stepped down from her position as Internal Relations Director but will remain as TSA Proceedings Editor, a role she has generously fulfilled for the last three symposia, and has done an excellent job. I am pleased to continue to work with Treasurer **Maleyne Syracuse**, who was appointed in 2013, Secretary **Susan Brown**, and Directors-at-large **Susan Bean**, **Jill D'Alessandro**, and **Eulanda Sanders** (you can read the bios of new Board Members in this Newsletter). I thank Past President **Elena Phipps**, who remains on the Board for another two years, for her inspiring leadership. The organization has undergone major positive and needed transformations during her term; these new initiatives and her dedicated fundraising efforts have left the organization in a strong and vibrant position. I look forward to working with this able and energetic new Board.

Awards and Scholarships

TSA has a long record of providing awards and scholarships to its membership and we continue working to increase the number of these in the future. For the 2014 Symposium, we supported more speakers, students, new professionals and general members than ever before with partial or full registration fee waivers. This year we awarded 36 scholarships for participation in the 2014 Symposium, and provided financial support to 28 Symposium participants through grants from other foundations and organizations. We honored the achievement and potential of 10 recipients of TSA Awards in LA through fee waivers and monetary awards.

In 2014, TSA awarded scholarships to three people to attend Textiles Close Up programs: *Up Close with Peruvian Four-Selva Cloth* at the Fowler Museum, January 13, 2014; *Historic and Contemporary African Textiles* at the Minneapolis Institute of Arts, June 6, 2014; and *Treasures of Islamic Textiles and Art* in Toronto, November 10-11, 2014. The development of additional TSA awards is currently being explored.

Membership

Since our last Symposium in 2012, the organization has grown in relevance and, through its members, continues to represent the scope and breadth of the field. We have grown to over 800 members, and have tripled our reach to nearly 3000 readers through new communications tools. We have been

working with a number of publishers to provide discounts for our members, and we are pleased to be able to offer a new membership benefit; members will now have the opportunity to opt-in to discount subscriptions for three major textile journals: *Hali*, *Textile: The Journal of Cloth and Culture*, and *Textile History*. Please see further details in this Newsletter.

Symposium 2016

Plans are underway for our 15th biennial Symposium (October 19-23), *Crosscurrents: Land, Labor and the Port*, which will explore the ways in which textiles shape, and are shaped by, geographical, technological and economic aspects of global dynamics. The Savannah College of Art and Design (SCAD) will host the conference, organized by co-chairs **Jessica Smith**, Professor in the Fibers department and **Susan Falls**, Professor of Anthropology in the Liberal Arts Department. The conference will be held in part at the Hyatt Regency Savannah, located on the Savannah River adjacent to Savannah's historic district, and in part on the beautiful SCAD campus. Mark your calendars and please plan on joining us there in 2016!

Programs

For the first time, in November we offered a two-day Textiles Close Up program *Treasures of Islamic Textiles & Art* in Toronto. Participants visited collections and exhibitions at the Royal Ontario Museum, Textile Museum of Canada, and newly opened Aga Khan Museum and Ismaili Centre. Workshop leaders were ROM Curators **Anu Liivandi**, Dr. Lisa Golombek, and Dr. Karin Ruehrdantz, TMC Curator Natalia Nekrassova, Senior Conservation Scientist Jenny Poulin (Canadian Conservation Institute) and Conservator Chris Paulocik (ROM). It was an incredible experience to learn and share with this exceptional group of experts and participants! We have an exciting slate of upcoming TCU programs planned for 2015, and you can find more details in this Newsletter.

Finances

During the last two years we have achieved significant milestones, and as we look ahead to the next two years, TSA is committed to strengthening our infrastructure and financial stability to maintain current activities and enable new initiatives. At our recent Board meeting, I appointed a Fundraising and Development Committee who are working to find ways to increase contributed revenue, by solidifying existing relationships and targeting new funding sources. We are initiating a direct giving campaign at the beginning of December and will communicate to you about TSA organizational goals and financial needs. TSA exists because of the loyalty and enthusiasm of its members, and we appreciate your support to help us achieve our goals.

Thank you,
Roxane Shaughnessy



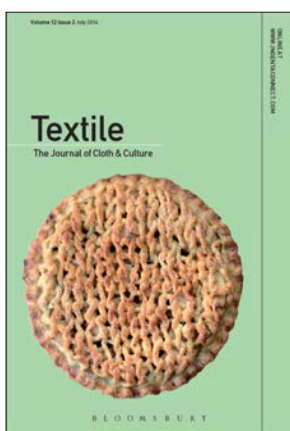
President, 2014-16

Exciting Collaborations Lead To New Membership Benefits Valued at Over \$110

We are excited to announce that through partnerships with publishers we are now offering **discounted subscriptions to 3 of the premier journals in the textile field. That's a total savings of over \$110!** – all for your regular annual membership fee. These quality journals already feature many of our members as contributors and editors. Now we are thrilled to bring you their content at special low rates.

Interested members should email lauren@textilesociety.org for access to the discount codes. Please note that TSA will *not* handle subscriptions. Subscriptions should be placed through each journal's website.

Student, New Professional, Individual, Sustaining, Supporting, and Patron members are all eligible. Institutional members and individuals receiving benefits through an institution are not eligible for these discounts.

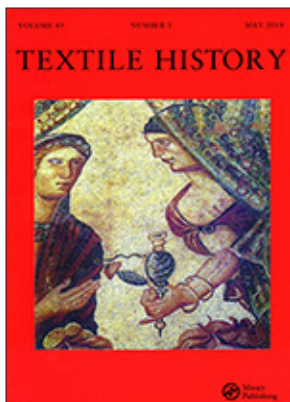


Textile: The Journal of Cloth and Culture

Bloomsbury Journals is offering all individual members of the TSA a 2015 subscription to *Textile: The Journal of Cloth and Culture* for **just \$54 in 2015 (normally \$93, print-only)**. Simply click on subscribe/renew and apply the discount when placing your order.

Textile brings together research in textile studies in an innovative and distinctive academic forum for all those who share a multifaceted view of textiles within an expanded field. Peer-reviewed and in full-color throughout. It represents a dynamic and wide-ranging set of critical practices; it provides a platform for points of departure between art and craft; gender and identity; cloth, body and architecture; labour and technology; techno-design and practice - all situated within the broader contexts of material and visual culture.

www.bloomsbury.com/textilejournal

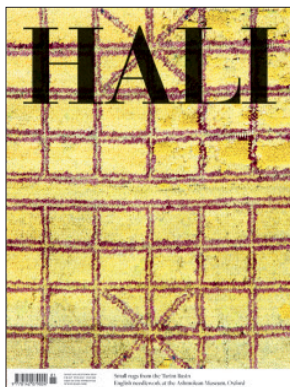


Textile History

Maney Publishing, on behalf of the Pasold Research Fund, is offering individual members a 2015 subscription of *Textile History* for **\$45 – a 33% discount**. Subscription to *Textile History* includes 2 printed issues per year (May and November) plus online access to all current and archive articles—that's over 60 issues dating back to Volume 1, 1968!

Textile History is an important outlet for current research in all aspects of scholarship arising from the history of textiles and dress. Articles cover the cultural and social history of apparel and textiles; issues arising from the exhibition, preservation of textiles, and interpretation of historic textiles or clothing. *Textile History* also publishes a wide cross-section of book reviews as well as Exhibition Reviews and Object Lessons. The journal is fully indexed in ISI's prestigious Web of Knowledge indexing service.

www.maneyonline.com/tex



HALI

Through January 31st, TSA members are eligible to receive **50% off** of a 1-year subscriptions (4 issues per year - **Digital Only**).

HALI is an international magazine published 4 times per year, covering the textile arts of all cultures and periods in a mixture of articles which range from sumptuously illustrated original scholarly features to lively, provocative reviews of exhibitions and books. These are balanced by the up to date news-oriented market sections which include reports of dealers' shows worldwide, and a unique and extensively researched illustrated price guide to the most important items sold at auction.

<http://www.hali.com>

Save the Date

Announcing Textiles Close Up 2015

About Textiles Close Up

The TSA program committee is finalizing details on three venues for 2015. Mark your calendars for these special tours. Registration details will be posted on the TSA webpage.

Textiles Close Up (TCU) is a series of study workshops launched in 2013 that provides opportunities to examine textiles in leading museum and private collections, guided by renowned experts. Workshops focus on the exploration of the materials, techniques, styles, culture and history of selected textile traditions, which vary for each event. The format offers first-hand, close-up viewing of textiles in the storerooms, laboratories, and study rooms of institutions offering unprecedented access and learning opportunities.

Contact TSA Board Member & Program Committee Chair Susan Brown: BrownSu@si.edu



Join Today Membership Benefits

- **Discounted and early registration** fees for TSA programs including biennial symposia
- **Publication & exhibition** opportunities
- **Access** to TSA publications
- **Direct contact** with colleagues and experts from across the field
- **Discounts** from affiliate programs & publications

Visit the website for membership levels, to join online, or to download a PDF membership form

www.textilesocietyofamerica.org/join

Needlework Up Close

April 18, 2015

Location: Winterthur Museum, Garden and Library, Wilmington, Delaware

Expert Guide: **Linda Eaton**, John L. & Marjorie P. McGraw Director of Collections & Senior Curator of Textiles

Kick off spring with a day at Winterthur! Join TSA for a curator-led tour of the exhibition *The Diligent Needle: Instrument of Profit, Pleasure, and Ornament*, plus a behind-the-scenes look at Winterthur's superb collection of needlework and needlework tools with curator Linda Eaton. The group will also enjoy a group luncheon and tour of Winterthur's spectacular gardens.

Craft & Social Enterprise Up Close

July 9 – 13, 2015

Location: International Folk Art Market and Museum of International Folk Art, Santa Fe, New Mexico

Expert guides: **Mary Littrell**, **Sandra Peinado**, and **Elena Phipps**

Sandra Peinado will orient guests to the International Folk Market. Mary Littrell, world-renowned expert on artisan enterprise issues and social responsibility, will discuss the history of the market as participants explore while artisans set up their booths. Enjoy a tour of the Museum of International Folk Art's exhibition *The Red that Colored the World*, accompanied by an in-depth discussion of the history and significance of American cochineal with Elena Phipps. Celebrate at the Folk Art Market's opening night VIP party and be the first to visit the completed booths and shop.

Introductions & Welcome

New Members of the 2014-2016 Board of Directors

Vice President/President Elect



Vita Plume is an artist and educator who has exhibited her work throughout Canada, U.S.A., Japan, Poland, Latvia, and Finland. She holds an MFA (Nova Scotia College of Art and Design, Halifax, Nova Scotia). She recently retired from a long teaching career, holding teaching positions at the College of Design, NCSU (Raleigh, USA), the New Brunswick College of Craft and Design

(Fredericton, NB, Canada) and the Fibres Program, Faculty of Fine Arts at Concordia University (Montreal, Canada). She currently resides in rural New Brunswick, Canada. Her woven art works use image and pattern to commemorate the transformation and instability of memory, identity, and culture. Her most recent body of work commemorates Doris Ulmann's photographs of Appalachian women and was produced in collaboration with Berea College, Kentucky.

Statement: "Serving as TSA Member at Large from 2004 – 2009, my focus was to help develop the scholarship and award programs, which led to the inauguration of the Student/Young Professional Awards. I was also honored to be Board representative on the amazing Study Tour to Japan (2007) lead by Yoshiko Wada. Through this experience I recognized the importance of sharing historical and contemporary textile expertise nationally and internationally. I thoroughly enjoyed my time on the TSA Board. It was a memorable learning experience that brought many new colleagues and friendships. As I put my name forward to run for VP, I realize that much has changed, and the organization has evolved. As VP I will strive to listen to the Board and membership regarding current directions and future needs. This cross-disciplinary character of the membership is what makes TSA such an interesting organization, bringing together scholars, historians, artists, curators, students, and critics. This diversity of scholarship, commitment, and exploration in the field of textiles is its strength. My aim is to foster and encourage these conversations."

External Relations Director



Wendy Weiss is a practicing artist with specific interest in complex weave structures, ikat and natural dye. She earned her Master of Fine Arts degree from the University of Kansas in 1983 and her B.A. from Colorado College, Colorado Springs. A Fulbright Nehru Senior Scholar Research Award in 2009 allowed her to document double ikat weaving from an artist's perspective in Gujarat, India. A second Fulbright award will allow her to return in

2014-15 to continue this research and to begin training with natural dye and digital design for ikat weaving. Taking early retirement in 2014, she will be a professor emeritus of Textile Design at the

University of Nebraska-Lincoln where she has also been director of the Robert Hillestad Textiles Gallery. She will continue working in the field as an independent artist, teacher and scholar.

Statement: "The passion and integrity of the members and the leaders of the Textile Society of America is central to its vitality and depth. As co-chair of the 2010 symposium in Lincoln, Nebraska, I developed a rich understanding of how the board functions in relation to the membership and programs. Communicating the work of the group to constituents outside the membership enables us to continue drawing in members of all ages, backgrounds and nationalities that share the vision of TSA. As director of an academic textile gallery, I bring my experience promoting and disseminating information about our exhibitions to the local and global public through web publication, print media and programming. I hope to contribute to a group that has inspired me and provided numerous opportunities in the field that I love. I wish to help make similar opportunities available to others through the job of external relations director."

Internal Relations Director



Catharine Ellis has been a weaver and a dyer for over 40 years. After three decades of teaching the Fiber Program at Haywood Community College in NC she is now dedicated to studio work, focusing on natural dye processes. She also does specialized, selected teaching, in the U.S. and internationally. Catharine is the originator of the woven shibori process and author of the instructional

book, *Woven Shibori* (Interweave Press, 2005). Her textile work is shown extensively in exhibitions and shows. She is currently working collaboratively with the Oriole Mill in NC to produce specialty Jacquard fabrics. Catharine is actively involved in the Surface Design Association, the World Shibori Network, and is a founding member of the Southeastern Fiber Educators Association. She has served on the boards of Penland School of Crafts and the Center for Craft, Creativity, and Design. She established and chairs the Western North Carolina Textile Study Group.

Statement: "I am a textile artist: a weaver and a dyer. My approach to creating is to learn from the textiles and processes of history, balancing what has been done before with what I know from my own studio practice. I have great respect for The Textile Society of America as an organization that brings together a varied group of participants such as historians, researchers, curators and creative thinkers. As an artist, I have been influenced and benefited from the work of scholars. I have also helped researchers to grasp an understanding of process that only comes from the experience of making, collaborating in projects such as a reproduction of Pre-Columbian multi-selvedge weavings and re-creating the color palette of Mary Hambidge. My relationship to TSA exposes me to opportunities to make such connections. In return, I have the ability to link researchers to a community of makers."

Directors At Large



Ruth Barnes received a D.Phil. from the University of Oxford, based on her research in eastern Indonesia. Her doctoral dissertation was published as *The Ikat Textiles of Lamalera: A Study of an Eastern Indonesian Weaving Tradition* (Leiden, E.J. Brill 1989). She has written extensively on Indonesian weaving and related art forms. From 1990 to the end of 2009 she was textile curator at the Ashmolean Museum, Oxford, where she focused on early Indian Ocean trade networks. She published *Indian Block-Printed Textiles in Egypt: The Newberry Collection in the Ashmolean Museum* (Oxford: Clarendon Press 1997) and co-authored (with Rosemary Crill and Steven Cohen) *Trade, Temple and Court. Indian Textiles from the Tapi Collection* (2002). Most recently she co-edited with Mary Kahlenberg *Five Hundred Years of Indonesian Textiles*. In January 2010 she left the Ashmolean and moved to Yale, where she now is Senior Curator of the Yale University Art Gallery's newly endowed Department of Indo-Pacific Art.

Statement: "The Textile Society of America is the most important organization worldwide to promote the study of textiles, as it is the only one that gives room to both historical and contemporary approaches and interests. An organization of such scope needs to be guided by a board that is well focused and sets rigorous standards. I can bring many years of academic experience, but also extensive field research which has taught me the importance of understanding textile techniques. My contacts with colleagues reach across disciplines and geographical boundaries, and I want to see textile studies as part of the wider world of scholars. It would be an honor for me to contribute to the Society's goals."



Rowland Ricketts utilizes natural dyes and historical processes to create contemporary textiles that span art and design. Trained in indigo farming and dyeing in Japan, Rowland received his MFA from Cranbrook Academy of Art in 2005 and is currently an Assistant Professor in Textiles at Indiana University's Henry Radford Hope School of Fine Art. His work has been exhibited at the Textile Museum (Washington, DC), Cavin-Morris Gallery (New York), and Douglas Dawson Gallery (Chicago) and has been published in *Textiles Now*, *FiberArts*,

Selvedge, *Surface Design Journal*, and *Hand/Eye Magazine*. Rowland is a recipient of a 2012 United States Artists Fellowship.

Statement: "I strongly believe in TSA's mission of providing an international forum for the exchange and dissemination of information about textiles worldwide, from artistic, cultural, economic, historic, political, social, and technical perspectives. As an artist, my experiences with TSA have greatly broadened my understanding of textiles and in turn my own studio practice. TSA's

members' passion for and dedication to the greater field of textiles is clearly one of the organization's greatest assets. As a board member I would work to maintain and strengthen the quality and depth of TSA's perspective on the field of Textiles by engaging an even greater diversity of voices in contemporary art. I also see the opportunity to serve on the board as a means of giving back to an organization that has greatly impacted my work while also working to ensure the organizations future success so that others may be equally and positively impacted going forward."



Lauren Whitley is curator in the David and Roberta Logie Department of Textile and Fashion Arts at the Museum of Fine Arts, Boston, where her responsibilities include helping to oversee a collection of more than 45,000 textiles, costumes, accessories, and fashion illustrations. She holds a M.A. degree in Museum Studies: Fashion and Textiles Studies from FIT in New York, and received her B.A. in Art History from Trinity College in Hartford, CT. Ms. Whitley has curated a number of exhibitions including *Ed Rossbach Fiber Art*, *Threads on the Edge: Fiber Art from the Daphne Farago Collection*, *The Quilts of Gee's Bend*, and most recently *Hippie Chic*. Ms. Whitley's recent publications include *Hippie Chic*, *Massachusetts Quilts: Our Common Wealth* (2009), *Gee's Bend: the Architecture of the Quilt* (2006), *MFA Highlights: Textile and Fashion Arts* (2006), and *Fashion Show: Paris Style* (2006).

Statement: "I am interested in joining the TSA Board for several reasons. First, TSA performs a vital role as the premier national organization for the promotion and support of textile scholarship. It does this in a way that honors multiple perspectives, making places for enthusiasts and scholars, as well as textile makers. I would very much like to support TSA in its important efforts. Secondly, I have worked with an encyclopedic collection of textiles for more than twenty years, and am eager to give back to an organization that has enriched my career as a curator. I have both knowledge of and enthusiasm for textiles that, I believe, will serve the organization well. I want to see TSA thrive in the future with continued excellence, and hope to be a part of making that happen."

Every Donation Counts

Its easy to support TSA programs,
awards, and scholarships. Donating
online takes just 1 minute

www.textilesocietyofamerica.org/contribute

Symposium Highlights

Individuals' Reflections on the 14th Biennial Symposium

compiled by Wendy Weiss



Carmen Artigas, speaker and sustainable fashion designer and consultant (<http://www.carmenartigas.com/>): *"I left inspired and with great memories. It offered the unique opportunity to meet academics, scholars, curators, collectors, textile artists, designers and conservators all in one place."*

Carmen participated in the pre-symposium tours that visited *dosa*, (<http://dosainc.com/>): *"I truly enjoyed the guided tour by Christina Kim of her atelier and showroom where she shared with us her 30 year journey while holding a very clear vision of her brand dosa, which is one of my favorite labels!!"*



Noting that the range of topics and insights was wonderful, Carmen writes, *"My favorite presentation, was by Rangina Hamidi from Kandahar Treasure. It was amazing to witness how her*

work can make such a huge difference in an organization and that she is willing to risk her own safety in order to carry on with her mission to empower women artisans, Rangina is remarkable!"

Finally, Carmen writes a sentiment that many share: *"I'm grateful to have been part of this symposium."*

Sharing Carmen's enthusiasm for *dosa*, **Susan Bean**, a consulting curator and independent scholar on the visual arts of modern South Asia, as well a TSA board member writes, *"For*

me, the most illuminating experience at the symposium was the trip to Christina Kim's dosa. I found her space amazing, beautiful to be in. But what struck me and stayed with me, was the way she gathered, selected, arranged, and laid out objects and samples in a visual archive to serve as design research and inspiration. Seeing this amounted to a material insight into her creative process."

New TSA board member and symposium speaker, **Rowland Ricketts**, writes, *"Highlights for me include the session Thinking, Living, Moving, Dying: Contemporary Artists Investigations."* He goes on to remark that it is not only the organized activities that make an impression, he also appreciates *"the many valuable conversations I was able to have with TSA's 'senior faculty' (so-to-speak) who are the leaders in our field and who are always so open about sharing their advice, support, and experience with younger members."*

Barbara Shapiro, past TSA board member and textile artist (<http://barbara-shapiro.com/>) sums it up, saying *"the whole Symposium was extremely well run, efficient, inspiring and altogether satisfying. It was an incredible opportunity to learn and share with an outstanding group of our peers."*

Ask anyone who attended the symposium what impressed them, and you will likely get similar responses about the collegiality and diversity of the group. My personal favorite presentation was during the very first set of concurrent sessions, a paper on polychrome Italian laces from the sixteenth and seventeenth centuries. The session was titled *Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora*. The speaker, **Chiara Romano**, deftly introduced her topic and elegantly presented details on the structure, dyes, and characteristics of this little known textile, integrating scientific research, cultural context and artistry.

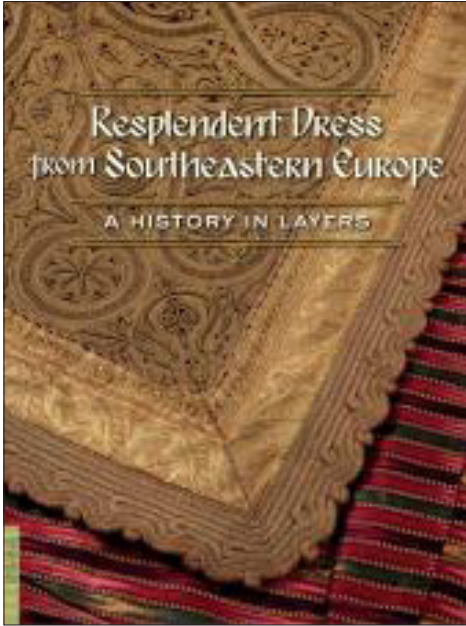


Images: this page (clockwise from top): views from the symposium session *Conflict, Appropriation and Certification for Artisan Production*; (left to right) Elise Yvonne Rousseau, Eric Mindling, Carmen Artigas and Caleb Sayan at UCLA; indigo example at the dosa showroom; Artist at work on *adire*, an indigo resist dyed technique; Jordana Munk Martin (President, Textile Arts Center) and Andrea Aranow at the CAFAM reception.

Opposite page: (top) LA Fibershed demonstrations and products at the Symposium Marketplace; (lower left) Carmen Artigas, FPA nominee Eric Mindling, and James Bassler at the Awards Banquet Dinner.

2013 Recipient

R. L. Shep Ethnic Textile Book Award



Resplendent Dress from Southeastern Europe: a History in Layers, by **Elizabeth Wayland Barber** and **Barbara Belle Sloan**, editors, earned the 2013 R. L. Shep Ethnic Textile Book Award from the Textile Society of America. The 2013 selection committee consisted of Claire Odland, Ruth Barnes, and Cecilia Anderson.

This lavishly illustrated text, featuring 285 color images, accompanied an exhibition mounted at the Fowler Museum at the University of California in Los Angeles. The authors demonstrate the evolution of embellishment and culture as expressed through dress: "by 1900, a southeastern European village woman's apparel consisted of millennia of layered history. With a glance at her, the onlooker could read not only her marital status but also her religion, wealth, textile skills, and more." <http://fowler.ucla.edu/publications/resplendent-dress-southeastern-europe-history-layers>

The book unfolds from Europe's Paleolithic past to post-war (post-Yugoslavian) Balkan society. With this broad sweep the different facets connect to tell a compelling story. The final chapter is an account of how these garments were collected and later studied at the Fowler museum at UCLA.

Visit the website to learn more about the award and past recipients at <http://textilesocietyofamerica.org/shep/>

Call for 2014 Book Nominations

The Textile Society of America is pleased to solicit nominations for the R. L. Shep Ethnic Textile Book Award for books published in 2014. **The deadline for nominations is March 1, 2015.** Given annually, the award is meant to encourage the study and understanding of ethnic textile traditions by recognizing exceptional scholarship in the field. The award consists of a cash prize, funded by an endowment established by R. L. Shep in 2000. Nominations are open to English-language books (including bilingual publications in which all essential information appears in English). For the purpose of the award, "ethnic" textiles are defined as the non-industrial textiles of Asia, Africa, Oceania, and Native and Latin America, as well as those in identifiable cultural groups in Europe and North America. Books of a variety of formats, including monographs, anthologies, and exhibition catalogs may be nominated. Original, scholarly research that is clearly communicated is the principal criteria for the prize-winning book. Author-nominated works are welcome. The 2014 winner will be announced at an awards banquet held during the 15th Biennial TSA Symposium in Savannah, Georgia, 19-23, October 2016. Publishers will be asked to provide three copies of each publication for the judging process. This year, nominations will be submitted through the TSA web-page, <http://textilesocietyofamerica.org/nominate-a-book/>.

For more information, contact committee chair, Pat Hickman at phickman@hawaii.edu.

Have You Submitted Your 2014 Symposium Paper for Publication?

Its not too late!

Please send your edited manuscript to proceedings@textilesociety.org by **January 1st** for inclusion.

Visit <http://textilesocietyofamerica.org/author-guidelines/> for submission guidelines.

Proceedings of the 2014 Symposium will be edited and posted online through Digital Commons, hosted by the University of Nebraska-Lincoln, available for public access: <http://digitalcommons.unl.edu/textilesoc>

All papers are downloadable as PDFs. There is a link to each of the Proceedings on the TSA website under the Symposium tab. <http://textilesocietyofamerica.org/proceedings-home/>

Founding Presidents Awardees at the 14th Biennial Symposium

by Roxane Shaughnessy, Chair of 2014 FPA Awards Committee

The Founding Presidents Award was inaugurated in 2008 to recognize excellence in the field of textile studies and to ensure that the finest new work is represented at the organization's Biennial Symposium. The awards are named in honor of the five founding presidents – Peggy Gilfoy, Milton Sunday, Lotus Stack, Mattiebelle Gittinger and Louise W. Mackie. Candidates are nominated by the committee based on preliminary review of their abstracts, and asked to submit their papers in advance of the Symposium for final review. The nominees receive complimentary Symposium registration and the winning paper receives in addition, a monetary award.

The 2014 committee consisted of Roxane Shaughnessy (Chair), Jill D'Alessandro, Pat Hickman, Louise W. Mackie (non-Board member) and Ruth Scheuing (non-Board member). The 2014 Symposium program committee chose 15 outstanding abstracts from the overall selection of accepted papers. The Founding Presidents Award Committee narrowed this group to five nominees for the Award based on the program committee's recommendations. This year the award for best paper was jointly awarded to two nominees who each received a \$500 cash prize: Olivia Valentine and Emilie Wellfelt.

I would like to congratulate all the 2014 FPA nominees for their excellent papers. In addition to the award winners, the nominees include **Margarita Gleba**, "The Fabric for a City: Development of Textile Materials During the Urbanization Period in Mediterranean Europe"; **Eric Mindling**, "The Oaxacan Silk Comeback"; and **Ann Peters**, "Dressing the Leader, Dressing the Ancestor: The longue duree in the South Central Andes."

Olivia Valentine: "Needle Lace to Valley Walking: İğne Oyası as Landscape Ornamentation"



Abstract: Supported by a Fulbright Fellowship and the Brandford/Elliott Award, I spent 2012-13 living and working in Turkey, researching the traditional needle lace edging İğne Oyasi and making relationships between this traditional edging, the contemporary urban fabric and the rural landscape of Turkey. In this paper, I will speak about my time in Turkey, presenting my research into İğne Oyasi, the regional needle lace often seen at the edge of a headscarf, and my studio production, where I used my research material to create Oya at new scales in new materials and contexts. In my project Panorama, I created a long strand of İğne Oyasi out of another material used on threshold spaces – balcony tarp, often used to create edgings and awnings for exterior balconies. Cutting this material in motifs based on the structure of oya, I created a cityscape to hang within the interior and exterior spaces of the Beyoğlu neighborhood of Istanbul. My second project was the work I did in Cappadocia, a rural and heavily touristed area of central Anatolia. I created oya for the edges of the table mountains, using my body to walk out this traditional edging for the camera. Responding to living in a small village for the first time in my life and to the political uprising of Turkish citizens over police in Gezi Park, I used my body to ornament and define the edges of this crumbling, volcanic landscape, using the act of both standing and walking as a new way of understanding the edge.

Olivia Valentine creates architectural scale textile installations exhibited nationally and internationally. Recent solo exhibitions have included *Panorama* at Pasajist in Istanbul and *1:1* at Happy Collaborationists Exhibition Space in Chicago. Olivia received her MFA from the School of the Art Institute of Chicago in 2010 and her BFA from the Rhode Island School of Design. Recent awards include a Fulbright Fellowship for Installation Art in Turkey (2012-13) and the Brandford/Elliott Award for excellence in Fiber Arts (2012.)

Emilie Wellfelt: "The Secrets of Alorese 'Silk' Yarn: Kolon Susu, Triangle Trade and Underwater Women in Eastern Indonesia"



Abstract: Eastern Indonesia is known for a great variety of textiles. One part of the region that has been largely overlooked in the literature is textiles of the Alor archipelago. However, the literature does recognize and speculate about the unusual silky character of some Alorese cloths that have entered Western museum collections. Based on fieldwork among weavers in the village Uma Pura, situated on a small island in the

Pantar strait, this paper reveals the secret behind the characteristic shiny finish of the 'silk' sarongs from Alor. Ruled by necessity rather than choice weavers used to mix cotton with fibres from kolon susu, a common plant along arid coasts of Eastern Indonesia. The same lack of raw materials for women depending on weaving for their livelihood also led to a triangle trade in the Solor-Alor archipelago where sarongs were traded for pots that were traded for cotton – which was brought back to Uma Pura to be mixed with kolon susu and spun into a kampung version of silk cloth. In the paper these economical and practical aspects of the production of hand-spun yarns is set against the backdrop of a mythological past where Eko Sari, a hari woman from a village in the sea, taught Alorese women about spinning and the tangible present where hand-spun yarn plays a central role to pregnancy and childbirth in Uma Pura.

Emilie Wellfelt is an anthropologist and historian with over a decade's experience of field work in Indonesia. She is currently a PhD candidate at the Linnaeus University in Sweden researching historiography in oral societies. She has a special interest in textile traditions in Eastern Indonesia.

Andrea Donnelly Honored with 12th Brandford/Elliott Award at Textile Symposium



The Textile Society of America convened for its 14th Biennial Symposium in Los Angeles, Sept. 10-14, 2014. At the closing awards banquet, artist Andrea Donnelly of Richmond, VA was announced as the 2014 Brandford/Elliott awardee. The Brandford/Elliott Award honors the lives and work of Joanne Segal Brandford and Lillian Elliott, extraordinary textile artists and scholars who died within a few days of one another, twenty years ago, in April 1994. The award is given to an emerging artist working in the fiber medium whose work reflects a willingness to take creative risks.

Andrea Donnelly graduated in 2010 with an MFA in Fibers, from Virginia Commonwealth University. Andrea says about her work, "I embed cloth with whispers of a figure, with the language of the body. I hope to capture a fleeting stillness between breaths where deep emotion reveals itself, momentarily unguarded." A Windgate Fellowship recipient in 2007, Donnelly mesmerized viewers in 2009 with the short film "Andrea Donnelly: Where We Meet," produced and directed

by Harrison Möenich and available to view at <http://vimeo.com/49450900>. The film accompanied the exhibition of the same name on view at the Visual Arts Center of Richmond, VA September 7 - October 21, 2012.

The artist paints figures onto hand woven fabric with dark hues, and allows the merging of the threads and form to create a recognizable form. Donnelly then unweaves her painted cloth, so she can reweave a new one twice as wide using the warp threads to define one figure and the weft threads to create a mirror image. This inventive process allows the artist to create images that are atmospheric yet readable. Prior to discovering her passion for weaving, the artist acknowledges that her study of psychology is key to her melding of figure and suggestive inkblot shapes.

The Brandford/Elliott Award Board, consisting of Pat Hickman, Mary Dusenbury, Frances Dorsey, Barbara Goldberg, Catherine Weller, and TSA representative Jill D'Alessandro on the selec-



tion committee, selected three anonymous, internationally known nominators—professionals active in the field, from different geographic regions. Each nominator recommended three artists who were invited to apply. The Brandford/Elliott selection committee reviewed the applications and selected the awardee.

Past international awardees include Frances Dorsey (1995), Marcie Miller Gross (1996), Kyoung Ae Cho (1997), Tomoko Ishida (1998), Sonya Clark (2000), Soonran Youn (2002), Elana Herzog (2004), Andrea Vander Kooij (2006), Stephen Beal (2008), Sharon Kallis (2010), and Olivia Valentine (2012). Olivia Valentine, the 2012 Brandford/Elliott awardee, was also recognized; she could not be present at the last Symposium, as she was in Turkey on a Fulbright. Valentine was also one of this year's recipients of TSA's prestigious Founding Presidents Award.

The next Brandford/Elliott Award will be presented at the 15th

Biennial Symposium of the Textile Society of America to be held Oct. 19-23, 2016 in Savannah, Georgia. The Brandford/Elliott Award welcomes contributions in the name and memory of Joanne Segal Brandford or Lillian Elliott in support of emerging artists working in Fiber. Please send donations to Brandford/Elliott Award, P.O. Box 470735, Brookline, MA 02447

For further information, please visit:

http://brandford-elliott-award.com/BEA_AndreaDonnelly.html

Images

Above: *Comfort*, 2010, 100" x 115"

Media: Cotton, fiber-reactive dye, textile pigment, quilter's flannel, handwoven in 3 panels. Dyed weft, painting, quilting. Photo credit: Taylor Dabney

Opposite Page: *Peer*, 2012

Media: Cotton, fiber-reactive dye, handwoven in 10 panels, dyed warp and weft painting. Photo Credit: David Hale

Post-Symposium Tour Review

Kay Sekimachi Retrospective & Asian Textiles at the Mingei

Balboa Park, San Diego. Sunday September 14, 2014

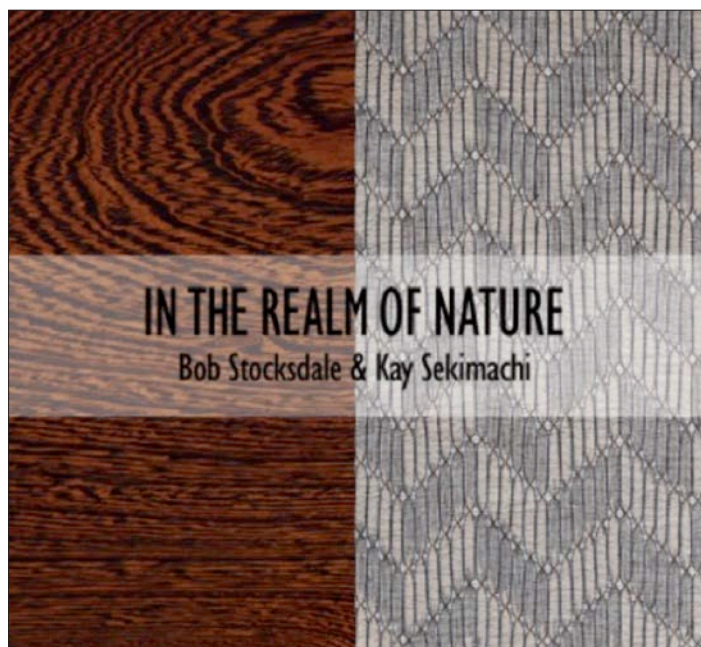
by Barbara Shapiro

Expert guides and special guests: Kay Sekimachi, Signe Mayfield, Sarah Winston, and Melissa Leventon

The post-Symposium tour group that visited *In the Realm of Nature: Bob Stocksdale and Kay Sekimachi* at the Mingei International Museum included two past TSA presidents, Carol Bier and Pat Hickman, as well as several well known luminaries from the Art Textile world, including California's Peggy Osterkamp and Lia Cook and Australian *shibori* artist Barbara Rogers.

Director of Exhibitions and Chief Curator Christine Knoke welcomed us to the Mingei Museum and introduced Kay Sekimachi. Artists Susan Jamart and Lucy Arai joined her. Kay was radiant, obviously delighted with the elegant installation of her own work and that of her late husband Bob Stocksdale. Collector Forrest Merrill, who had lent many works by both artists was present. This exhibit continues at the Mingei Museum until March 15, 2015. It will travel to the Bellevue Arts Museum in Washington July 3, 2015 through November 29, 2015.

The inimitable creativity of independent exhibition designer Ted Cohen working with Jeremiah Maloney, the Mingei's Exhibition Designer, resulted in a beautiful installation, highlighting the craftsmanship and art of each object by Sekimachi and Stocksdale and elegantly demonstrating the collaboration that was part of their life together.



Signe S. Mayfield, guest curator and author of the accompanying gorgeous 212-page catalog *In the Realm of Nature: Bob Stocksdale and Kay Sekimachi*, led the tour of the exhibit. She added her insights from decades of intimate knowledge of the work of both artists. During her tenure as curator of the Palo Alto Art Center, CA, Mayfield exhibited Sekimachi and Stocksdale's work several times. Mayfield stated that the genesis for the book was Kay's desire to "write a love letter to Bob". The project evolved into a book and a retrospective of both artists' careers. Mayfield's catalogue is a work of art in itself and pays fitting tribute to both artists. Her 30-page illustrated catalog essay "charts the couple's artistic developments within their creative lives including formative experiences in the unexpected setting of incarceration during World War II."¹ Mayfield captures the essence of their creative lives and paints a portrait of artistic integrity and growth. The catalog is available from Fine Arts Press: http://fineartspress.com/?page_id=26.

Several of the artists present commented on Sekimachi's enviable ability to continue creating a strong and innovative body of work throughout her six decade long career. In her sensitive and thoughtful voice, she explores new ideas and materials, but does not reinvent herself. Ply-split and card weaving techniques reappear. New work at times employs the same ply-split twining technique of the 1970's. I remember being at her house once almost a decade ago when she announced to me that she was so happy to be back on the loom, after a long pause, weaving flat textiles. As an artist, she creates beauty and captures time, making it infinite. Whether working in card weaving, hand woven *ikat* dyed scrolls, origami triple woven boxes or ethereal leaf skeleton vessels, a quiet presence of the maker's hand in Sekimachi's work resonates.

Melissa Leventon, as Curator in Charge of Textiles at the Fine Art Museums of San Francisco (1986-2002) undoubtedly knew Berkeley Artist Sekimachi. Her excellent presentation, concluding the day, situated Kay with her inarguably original "artistic vision" in the "wider context of twentieth century textiles in general and the artist-craftsman community in California in particular."² I encourage readers to purchase the exhibition catalogue if only for Leventon's insightful article: "On and Off the Loom: Kay Sekimachi and 20th-Century Fiber Art."

1. Mayfield, Signe S. *In the Realm of Nature: Bob Stocksdale and Kay Sekimachi* (Mingei International Museum, 2014), Catalogue cover front flap.

2. Leventon, Melissa, "On and Off the Loom: Kay Sekimachi and 20th-Century Fiber Art" in *In The Realm of Nature: Bob Stocksdale and Kay Sekimachi* (Mingei International Museum, 2014), 43.

Textile Collections Manager Sarah Winston provided a behind-the-scenes view of 26 highlights from the museum's textile collection, including diverse Japanese, Indian, Indonesian, North and South American, Central Asian, and Eastern European pieces. The Mingei collection includes over 6800 textiles and approximately 400 baskets. Works on view included an early twentieth century mourning shawl from Taiwan (Paiwan people, indigo and vegetal dyes on wool and ramie, supplementary weft), a Keisuke Serizawa twentieth century hand woven cotton *katazome noren* (stencil resist door hanging), a mid twentieth century summer kimono by this same National Treasure of Japan (hand woven and stencil dyed in *bashofu* or banana fiber), and an early 20th century Jewish wedding veil or *Biskri* from Djerba Island, Tunisia (silk and cotton with metallic threads). The Mingei Museum has a broad and well-rounded collection of folk textiles, and is especially rich in Japanese and Indian examples. Winston called 2016 the Mingei's "textile year" with several textile-focused exhibitions in the works.

This tour was a delightful way to finish our TSA Symposium experience and to honor my friend Kay Sekimachi, a superb textile artist who has inspired so many of us throughout her long and productive career.

Barbara Shapiro is a textile artist, past board member, and long time member of TSA. She lives and works in the San Francisco Bay Area.

Images: Opposite Page: **Figure 1:** Catalog cover for *In the Realm of Nature: Bob Stocksdale and Kay Sekimachi*. Permission of Author Signe S. Mayfield; Top to bottom: **Figure 2:** Kay Sekimachi in front of her jewelry and woven *Homage* series. Permission of the artist. Photo Susan Jamart and Lucy Arai; **Figure 3:** Installation photo of Kay Sekimachi's leaf bowls with Bob Stocksdale's wooden vessels in the background. Permission of the Artist. Photo Susan Jamart and Lucy Arai; **Figure 4:** TSA group including Pat Hickman, Carol Bier, Lia Cook and Barbara Shapiro examine Kuba Cloth, Democratic Republic of Congo, Bequest of William Gregory LaChapelle with Mingei Textile Museum Collections Manager Sarah Winston, Permission of Mingei International Museum. Image by Dolph Shapiro.

Catalog details: *In the Realm of Nature: Bob Stocksdale & Kay Sekimachi*. Published by the Mingei International Museum, text by Signe Mayfield, foreword by Rob Sidner, additional essays by Melissa Leventon and John C. Lavine, published 2014



TSA's Inaugural Juried Exhibition

Hosted by the Craft & Folk Art Museum in Los Angeles

by Eulanda Sanders

The 2014 TSA Symposium, *New Directions: Examining the Past, Creating the Future*, concluded on September 13th with the opening reception of the organization's inaugural juried exhibition at the Craft & Folk Art Museum (CAFAM) in Los Angeles. The evening provided an opportunity for TSA members to visit with artists and jurors, view the selected textile art in detail, shop in the CAFAM gift shop, and enjoy food and music on the museum's patio. The reception included introductions of the artists and jurors in attendance, a welcome from CAFAM Executive Director Suzanne Isken and CAFAM Exhibition Manager Sasha Ali, and a gallery talk by TSA board members and exhibit co-organizers **Gerry Craig** and **Eulanda Sanders**. TSA's first juried exhibition opening was a lively party and lovely way to celebrate this new addition to the organization's biennial event and an overall successful symposium!

Works by a diverse group of 19 emerging and established textile artists were juried into the show. The jury, consisting of artists **Gerhardt Knodel** and **Carol Shaw-Sutton**, as well as Cooper-Hewitt National Design Museum Deputy Curatorial Director **Matilda McQuaid** and TSA Executive Director **Tali Weinberg**, reviewed over 400 submissions from 159 artists internationally.

Images of the exhibited works, artist bios, and statements by each artist may be downloaded at the following link, <http://textilesocietyofamerica.org/symposia-2014/juried-exhibition/>. The selected works illustrate a willingness of TSA members to challenge the use of traditional materials and processes, exposing viewers of the exhibit to innovations in textile arts, ultimately fostering discussions on the interdisciplinary nature of textile art. Several of the exhibiting artists participated in a panel discussion "Contemporary Textile & Fiber Art Exhibitions: TSA Juried Exhibition and Hangzhou Triennial" on Friday at the symposium, providing insight into their work and careers as textile artists.

Selected Artists: **Whitney Artell**, **Guillermo Bert**, **Caroline Charuk**, **Lia Cook**, **Henia Eizenberg**, **Jenne Giles**, **Amy Gross**, **Ana Lisa Hedstrom**, **Mariko Kusumoto**, **June Lee**, **Abbie Miller**, **Susan Moss**, **Linda Ohrn-McDaniel**, **Peggy Osterkamp**, **Meghan Price**, **Jennifer Reifsneider**, **Cynthia Schira**, **Pauline Verbeek-Cowart**, and **Irene Walker**.

The Craft & Folk Art Museum (CAFAM) is an invaluable collaborator with TSA on this exhibition. TSA is honored to have partnered with an organization that values leading edge craft, art, and design, thus representing diverse makers and artists. Holly Jerger, CAFAM's Senior Curator of Public Engagement, has planned a variety of textile oriented evening and weekend programs, <http://www.cafam.org/programs>, during the exhibit dates, including one led by participating artist Guillermo Bert. If you are in Los Angeles check them out!

Special thanks are extended to the *Antonia and Vladimir Kulaev Cultural Heritage Fund*, the *CAFAM Staff and Board*, TSA President **Elena Phipps**, Los Angeles fiber artist **Ruth Katzenstein Souza**, TSA Executive Director Tali Weinberg, and the TSA Board of Directors for their support of the exhibition.



Photos by Noel Bass for the Craft & Folk Art Museum

Eulanda Sanders is a TSA board member and one of the co-organizers of the exhibition.

New Directions and *The Answer is Yes* run through January 4, 2015 at the Craft & Folk Art Museum in Los Angeles, CA

Admission: free Sunday; regularly: \$7 for adults; \$5 for students, teachers, seniors, and veterans; free for CAFAM members

Hours: Tuesday-Friday, 11:00 a.m. to 5:00 p.m.; Saturday and Sunday, 12:00 p.m. to 6:00 p.m.; closed Mondays. Every first Thursday of the month, extended hours 6:30 - 9:30 p.m.

For more information, visit www.cafam.org.

Review of TSA's Juried Exhibition

New Directions: A Juried Exhibition of Contemporary Textiles

By Hadley W. Jensen, SNPA recipient

New Directions at CAFAM is not only visually stunning, but also indicative of the dynamic shifts occurring within the field of textiles today. It features technical, aesthetic, and structural innovations in textile art from around the world, showcasing nineteen works from both established and emerging artists that were carefully chosen from more than 400 submissions.

Stepping into the space, one quickly sees that this is not a typical museum, nor is it a typical exhibition. The museum's façade, present amidst larger concrete buildings on Museum Row, upon entering, yields an intimate, two-floor gallery space, providing an ideal venue for experiencing such an exhibition, overflowing with color, shape, and tactility. CAFAM hosts artists and makers whose work is often not represented in larger art institutions. It's mission to challenge established notions about craft, design, and folk art parallels the symposium's theme and encourages the transmission of knowledge about textiles across disciplinary boundaries. Many of the artists represented here push materials and processes to their limits, creating a dialogue about traditional techniques, new technologies, and diverse perspectives in the field of fiber.

Of note is the Los Angeles-based artist, **Guillermo Bert**, whose QRC-encoded textiles integrate Chilean Mapuche weaving techniques with encryption technology, ultimately guiding viewers to an eight-minute documentary video on the Mapuche struggle for land preservation *Lukutuwe, (Fertility)*, 2012. This current project, *Encoded Textiles*, comments on issues of identity within indigenous communities by telling stories from across the Americas, encrypting them on barcodes, and having them woven into textiles by master weavers from the same communities. This multifaceted project has involved collaborations with Mapuche, Navajo, and Zapotec weavers (the piece on view was woven by Anita Paillamil, from the Mapuche community).

In contrast, **Jenne Giles** attempts to recreate the actual dead hare from Joseph Beuys' performance piece, *How to Explain Pictures to a Dead Hare* (1965). She thus provokes viewers to consider the lifeless realism of taxidermy through the medium of felting *Dead Hare*, 2013. Although she is an internationally recognized feltmaker for her commercial designs, her work in soft sculpture is more representative of conceptual fine art. One of my personal favorites is June Lee's mixed media installation, *Bystander*. This piece serves as a provocative commentary on the term "bystander effect," tracing how an individual can become an outcast in society, and how the majority of the population can often overlook that individual in silence. Departing from previous materials and methods, she made an impressive series of small figurines that assume two different postures—the figures either have their arms crossed or have

hands tied behind their back in *Bystander*, 2011-2014. Lacking distinctive facial features, the detail and individuality of each figure is remarkable, each of which is intricately woven with a different pattern and color.

Celebrated weaver **Lia Cook** turns to the intersection of a variety of media, such as photography, weaving, painting, and digital technology. Her current practice explores the sensual qualities of the woven image, and the emotional connection to memories of touch and cloth. She uses public participation, as well as collaborations with neuroscientists, to explore the emotions evoked by an engagement with textiles. She then embeds this data back into her woven cloth. Her digital Jacquard loom weaving is superimposed with visualized data of neuro-scientific readings from the viewer's emotional response to the work in *Intensity Su-Data*, 2013.

Other artists seek to uncover and convey completely new ways of making. **Caroline Charuk's** sewn creations, which begin with a muslin sack stitched into the shape of a particular figure, are present in the gallery only as dust prints—the residual effect of dropping the concrete-filled forms onto paper and then mounting the print, *Square Knot #1*, 2013. Her interest in material and form is evident in this work; the prints seem to capture a moment of impact or encounter and its subsequent material traces, which are rendered in a nearly photographic precision.

The exhibition brings several questions to light. How is new technology/media shifting traditional boundaries in the textile arts? How important are technique, material, and process to contemporary makers in the field? What connections to the past, if any, are evident in the work of these artists and makers? This juried show demonstrates the variety, density, and context present in the artistic production of textiles today—it challenges established ideas about craft through the exhibition of compelling work, which traverses disciplines and pushes traditional techniques in new directions. Furthermore, it bridges a scholarly interest in textiles with the artistic production of designers and craftsmen in the field, providing an outlet that is perhaps more suited for the medium.



Hadley Jensen explores the intersections between art, anthropology, and material culture. She has a BA in Religion from Colorado College and an MA in the Decorative Arts, Design History, and Material Culture from Bard Graduate Center. Hadley is returning to the BGC as a doctoral student, where she will focus her studies on visual anthropology and material culture.

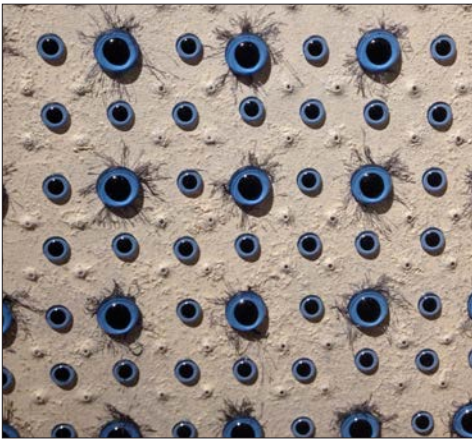
Material Magic

A Review of *Clare Graham & MorYork: The Answer is Yes*

by Whitney Artell, SNPA recipient



Pop tops, old teddy bears, paint by numbers, and bottle caps are just a few of the materials that Clare Graham uses to create his sculptures and assemblages. In a world where we are surrounded by objects that are culturally deemed “disposable,” it is uplifting to see these materials transformed from trash into treasure. Graham infuses his work with a kind of magic that is hard to convey without being in the presence of his creations. When, *Clare Graham & MorYork: The Answer is Yes*, opened at the Craft & Folk Art Museum (CAFAM), <http://www.cafam.org/>, September 13th, it was the second time I experienced the monumentality of his work. Graham transformed the museum’s third floor into a smaller-scale version of his Highland Park studio and exhibition space MorYork, <http://www.claregraham.com/MorYork.html>, which I visited earlier that week as part of the TSA’s pre-symposium artist studio tour. The exhibition continues at CAFAM until January 4, 2015.



In his installation at CAFAM, Graham organizes thousands of individual recyclables and cultural artifacts into larger sculptural forms, repeat patterns, and furniture, creating a sense of order similar to his studio space. Although the exhibition area at CAFAM is a fraction of the size of Graham’s own industrial sized MorYork gallery, he is able to arrange key elements like the cabinets of curiosity tiled with paint by number fragments, to evoke a similar spatial structure to MorYork and to draw viewers into the center of the room to observe the found objects on display. Graham has even modified the ceilings, adding wooden rafters to hang sculptures like the ones at MorYork. Everything feels much more contained with less vertical space to grow, but it is far away from becoming overwhelming with the application of gridded patterning and organization of materials.

The bright lighting at CAFAM causes Graham’s pop top tower, bench, and chairs to sparkle. Mirrors play a key role in bouncing the light and catching viewers’ reflections amidst the objects of wonder. Clare Graham’s sense of humor is apparent in his play of materials. As you stare at yourself in one of the many mirrors, a frame of teddy bear eyes stares back at you. I admire Graham’s ingenuity in finding new ways to use the same material. The teddy bear eyes adorn the frames and walls as a formal dot pattern while their stuffed forms have been completely engulfed in shrink wrap and morph into modernist sculptures.



While a lot of contemporary artwork can be read as a lament on our relationship to consumer culture and our accumulation of trash, few artists are able to inject such a sense of joy and wonder into the discarded. In *The Answer is Yes*, Clare Graham awakens the viewers to the possibility of finding magic in materials that are abundant in everyday life.



Whitney Artell received her MFA in Textiles from the Rhode Island School of Design in 2012 and her BFA in Fiber from the Maryland Institute College of Art in 2006. Whitney’s work has been exhibited at the Gray Gallery in Greenville, North Carolina, The Greater Denton Arts Council in Denton, Texas, The New York Design Center in New York City, the Sol Koffler Gallery in Providence, Rhode Island, and at Haystack School of Crafts in Deer Isle, Maine. Her artwork is an investigation of contemporary perceptions of landscape.

Photos by Whitney Artell: (Top to bottom) **Figure 1:** Clare Graham’s pre-symposium studio tour; **Figure 2:** Teddy bear eyes at CAFAM; **Figure 3:** Graham explaining the history of some of his found objects to TSA members during studio tour.

Interlocking Regions

A Session Review

by Sarah Baitzel, SNPA recipient

The role of archaeological textiles in understanding regional interaction in the pre-Columbian Andes was the subject of a Friday morning, September 12, concurrent session at TSA's Biennial Symposium in Los Angeles.

Andean textiles past and present occupy an intimate role in the formation, expression and communication of identity and knowledge. It is therefore surprising that until recently, textile studies have played a minor role in exploring larger social processes of exchange and interaction in the Andes. The session titled "Andean Archaeological Textiles & Coast-Highland Interactions: New Methods to Reconstruct the Past" organized by **Sophie Desrosiers** with an international cast of participants from the U.S., Europe and Peru took a fresh perspective on the issue of highland-coastal interactions in the central and southern Andes.

Because textile traditions from the coastal regions of Peru are well defined as early as the 2nd millennium BC, this knowledge provides an excellent foundation for understanding the arrival and incorporation of foreign elements. The session's presenters demonstrated how the introduction of particular raw materials, weaving techniques, embroidery styles and design motifs into a corpus of a long-standing cotton-based coastal weaving tradition may reflect the continuous and recurring interaction of coastal and highland groups.

Jeff Splitstoser presented Early Horizon (900 – 200 BC) archaeological evidence of double-cloth textiles from the Ica Valley (South Coast, Peru), which resemble woven pieces recovered from a highland site in Ayacucho. Focusing on textiles from Early Horizon Coyungo (South Coast, Peru), **Patricia Landa** traced the influence of tapestry iconography in the ceremonial center of Chavín, as camelid fiber becomes increasingly important in the decoration and design of coastal fabrics. **Carmen Thays** elaborated on the functional, technological and stylistic characteristics of textiles from Central Coast museum collections dating from the Early Intermediate Period (200 BC – AD 600) to draw parallels between various sites and time periods in order to identify local and regional traditions, as well as understand the influence of external influences on these local coastal textile traditions.

The presentation by Sophie Desrosiers focused on the conceptualization and imitation of iconographic motifs. Beginning with an ethnographic parallel of weaving practices and technological choices in modern day Bolivia, she returns to the coastal weaving traditions of the first millennium BCE to observe how the transmission of the "interlocking fish" design was adapted through the differential choices in weaving technique across the central and south coast regions. Finally, Ann Rowe re-evaluated the emergence of the Chancay textile tradition (2nd millennium CE) north of Lima through funerary attire, arguing for a significant highland influence in the local weaving technologies.

The seamless incorporation of highland elements into coastal textile traditions led several of the presenters to conclude – as more archaeological evidence is unearthed in support of this argument – that the coast and highland regions of the Andes were early on connected by the transmission of textile-related knowledge, techniques and designs across the landscape facilitated by the movement of materials, people, and ideas. And while we yet lack the evidence and technology to identify the directionality of some of these moving materials or ideas, a textile perspective on coastal-highland interaction is fundamental for understanding the larger social processes connecting these diverse cultural areas.

The Student New Professional Award (SNPA) was established as an initiative to support and encourage students and young professionals in the textile field to attend the Biennial Symposium. The scholarships acknowledge their fine contributions and cover the cost of symposium registration. These scholarships are presented biennially to selected TSA members who are currently either students in a textile-related field, have graduated from a textile-related program within the past three years, or have been in their first job in the textile field for less than three years. The scholarship is open to presenters and participants for the Symposium, through an application process.

Members of this year's SNPA committee were **Jill D'Alessandro, Pat Hickman, Jane Lynch** (2012 SNPA recipient) **Eulanda Sanders, Ruth Scheuing, and Roxane Shaughnessy**.



Sarah I. Baitzel received her BA summa cum laude in Anthropology in 2004. Since 2006, Sarah has been a graduate student of anthropological archaeology in the Department of Anthropology at UC San Diego. Her dissertation research, funded by Fulbright-Hays and National Science Foundation grants, focuses on the mortuary rituals, material culture and social identities in the ancient Andes.

A Colorful Journey

by Ngoc Anh Luu Dam, SNPA Recipient



Natural dye was featured at the workshop titled “Early Dyebooks and the Investigation of the Science of Color” held in the Getty Research Institute at the Getty Museum prior to the start of “New Directions: Examining the Past, Creating the Future,” the 14th Biennial Symposium of Textile Society of America (TSA) and also figured in panel presentations at the conference. **Dr. Dominique Cardon**, the International Advisor to the TSA Board and an Emerita Senior Researcher at the National Centre of Scientific Research (CNRS) in France, is a specialist in natural dyes.

At the pre-Symposium workshop she introduced the history of natural dyes from ancient dye documents. She also presented ancient books, from the Getty’s rare collection of early European and American dye books and treatises, that record dyeing formulas and antique samples of dyed textiles from cochineal and madder.

This collection of primary sources, published between the 16th – 18th centuries, contain good quality color on textile samples, providing a rare opportunity for people who study antique natural dyes to see and record old dyeing formulas and dyed textile samples. Specialists at the Getty Conservation Institute presented research on the halogen-radiating method that they use to restore works such as carpets and paintings to their original colors.

At the Symposium Dominique Cardon organized a panel session presenting major issues in the field of natural dyes today: preservation of traditional knowledge, revival of uses, and inspiration for creativity and innovations.

Eduardo Portillo and **Maria Eugenia Dávila**, from Venezuela, introduced textile works made of silk, metal and indigo. It is unbelievable that fragile silk fibers could be combined with metal to form fabric. These fibers, after being processed, became more enduring and heavy-duty.

All of the textiles they presented had been woven using their own cultivated silk, Orinoco moriche palm fiber, wool, and cotton, dyed with indigo, cochineal, and eucalyptus. They also used copper and metal yarn. The couple devoted ten years to study indigo dye and its culture in different countries in Southeast Asia before embarking on this work.

Blue moments of daily life, using the indigo as vehicle and blue in nature as inspiration, led to work about blue in nature during sunrise, midnight, sunset, the clouds, and the stars. Jenny Balfour Paul provided nice words for their work: “To work with indigo is to experience its link with intuition and with love”.

Session Review

"Textiles in China: Identity, Literacy & Communication"

by Mei Rado, SNPA Recipient

PhD fellow, **Luu Dam Ngoc Anh**, Researcher of Viet Nam National Museum of Nature, VN Academy of Science and Technology, has reported new indigo species: *Wrightia laevis* Hook.f. which is widely used by black Thai communities in Vietnam. According to the world's experts of this field, this species seems to be found around the world. Black Thai people have even developed sophisticated indigenous knowledge where they combine different dye plants to generate indigo dye. For example *Pluchea indica* (foliage), *Aganonerion polymorphum* (foliage), and *Oroxylum indicum* (bark) combined promote the fermentation coloring process of indigo.

Vietnam is a hot spot of the world's biodiversity where natural dye fabrics are plentiful. The investigation and discovery of dyes through indigenous knowledge not only contribute to the preservation of this intangible cultural heritage but also open up the application-oriented production of natural dyes in industrial scale.

Opposite Page **Figure 1:** Detail of "Nocturno", Maria Dávila and Eduardo Portillo; **Figure 2:** Indigo textile made by Black Tai people, Son La province, Vietnam; (below) **Figure 3.** Lồng mức nhuộm, co mụ - *Wrightia laevis* Hook.f

Ngoc Anh Luu Dam, is a PhD candidate and currently a researcher at the Institute of Ecology and Biological Resources, Vietnam Academy of Science and Technology. She is responsible for investigating indigenous knowledge and experience in utilization of useful plants among ethnic minorities in Vietnam for the purpose of building a database on traditional knowledge and discovering new material resources for dyeing.



Chinese textiles and dress constitute a relatively understudied field in art history, textile history, and fashion studies. While the technical and stylistic analysis of Chinese textiles have been carried out by Chinese scholars, notably Dr. Zhao Feng and his team at the China National Silk Museum, with great achievements, the art historical, cultural, and social aspects of Chinese textiles have not been fully explored. The panel "Textiles in China: Identity, Literacy and Communication," which mainly consisted of doctoral students in art history, demonstrate some of the new perspectives of and approaches to Chinese textiles.

My own paper "Imitation and Invention: 'European-Style' Silks under Qing Imperial Patronage" approaches Qing imperial textiles from a transcultural perspective. This paper sheds light on the Chinese phenomenon of creating European-style textiles as the counterpart of European chinoiserie. It offers a new angle to look at reciprocity and dynamism in eighteenth-century global exchanges. Rachel Silberstein's paper "Words and Symbols: A preliminary Study of Literate Communication in Chinese Embroidery" examines the presence of women's literacy as seen in Chinese embroidery with characters. Looking at multiple sources where the designs of embroidered characters might come from, Silberstein's paper exemplifies an interdisciplinary approach combining textile studies and social history. In her paper "Innovation and Preservation of Manichaeian Textiles in Southern Coastal China in the 17th-20th centuries," Gloria Gonick investigates a special category of wool tapestries made by descendants of Uyghur Manichaeian clans. She combines object-based analysis with religious and ethnic history. The last paper "Embroidering for the Nation: Embroidered Portraits and the Invention of an Artistic Tradition in Modern China" by I-Fen Huang deals with both transcultural and trans-medium issues. In discussing how painted portraits in realistic style became an embroidery genre in modern and contemporary China, she also explores the Japanese influence on the emergence of this genre. Huang also situates this phenomenon in the broader historical framework of China's nationalism and modernization.



Mei Rado is a doctoral candidate in Art History at the Bard Graduate Center, New York. Specializing in Chinese textile and dress, she is particularly interested in textiles in a transcultural perspective. Her dissertation examines the new developments in design, weaving, and display of Qing imperial silks and tapestries during the eighteenth-century -- changes that occurred when in contact with European textiles.

Stromata: The Carpet as Artifact, Concept & Metaphor in Literature, Science & the Arts

Florence, Italy, Nov 3-6, 2014

Conference Reviewed by Elena Phipps



An ambitious conference in the heart of Italian quattrocento Florence examined the subject of carpets—primarily Turkish and Persian, though extending from east to west, from China to the Americas. Organized by Vera-Simone Schulz and Gerhard Wolf, the vast intellectual territory covered in this special event was extraordinary. As a participant whose primary subject is not standard Middle Eastern carpets—I spoke on *Sacred Surfaces: Carpets, Coverings and Mesas in the Colonial Andes*—at times I was out of my depth—though the intimate conference honed in on the subject of the role and idea of carpets from many perspectives so that everyone had a role in extending the vision. Stromata—of the title—refers to the writings of Clement of Alexandria—and especially the idea of ‘patchwork’—as the conference itself was intended to bring together these very different approaches to the idea of the carpet in art, history and thought, literature, and science.

Cäcilia Fluck (Berlin), began the conference with a paper on “Ornamental and Pictorial Carpets from Late Antique Egypt” and presented the famous carpet fragment discovered in Fostat, from the Metropolitan Museum of Art, that references the designs of floor mosaics, though made of weft-looped pile. The subject of Greco-Roman tile designs was repeated throughout the conference, and was especially the focus of Henry Maguire from London, who spoke on the role of knots in floor mosaics. Regine Prange (Frankfurt am Main) spoke about art criticism, Clement Greenberg and the “modernists mythology of ‘flatness’” in modern art. This was a concept that

those of us who work with physical objects would, of course, dismiss out of hand—as carpets are truly three-dimensional constructions, and so the idea that they represent flatness compared to its original association with modern paintings was hard to grasp. Many of the speakers—including myself—referred to the representation of carpets in paintings—from Medieval and Renaissance periods, including those of course, of Lotto, and the knowledge and detail of carpet designs—some real, some fantasy, in these works of art. Karin Leonhard (Bonn) spoke on Oriental carpets in 17th c. Dutch paintings and Vera-Simone Schulz (Berlin and Florence) spoke about paintings of carpets in medieval Italy and their contexts. Anna Beselin, conservator of carpets at the Berlin Islamic Museum, showed incredible images, pre-war and post, illustrating,

among other things, the loss and destruction of masterpieces during the bombing of Berlin and the fires that ensued in the museum storerooms as well as the role of the early curators in Berlin who made the first acquisitions, acknowledging the role of the carpet in the history of art. Two scientists—Dieter Schluter (Zurich) and Markus Lackinger (Munich) both spoke about the science of ‘nano carpets’ and the scientific developments of molecular tiling—which they each metaphorically refer to as carpets.

The history of carpets in China was presented by Michael Franses, who is currently curating an exhibition on ancient carpets for the museum in Doha, and about which he presented a preview for us of some of the earliest and rarest examples. Walter Denney, consultant for the Metropolitan Museum of Art (MMA), and professor at the University of Massachusetts, spoke about the chronology and context of Islamic carpets in the west. Fredrich Teja Bach, contemporary art historian from Vienna, brought the subject to the human element of carpets by looking at the anomalies of symmetry, accentual design and other features that transform the regularity of carpets into another realm of the hand of the artist. Two field trips to extraordinary carpet collections of the Museo Bardini and the Museo del Bargello were enriched by the expertise of the participants and enabled first hand viewing of masterpieces on which many of the papers in the conference had been focused.

Image: The Museo Bardini carpet collection. Photo Credit: Elena Phipps

Rojo Mexicano/Mexican Red: International Colloquium on Cochineal in Art

Palacio de Bellas Artes and ENCRyM, Mexico City, Nov 11-14, 2014

Reviewed by Elena Phipps



Organized by the Museo del Palacio de Bellas Artes and the Secretary of Culture of Morelos, along with Georges Roques, this conference brought together scientists, art historians and conservators to talk about the subject of cochineal red dye and its use in artworks from the Americas and Europe. Several of us spoke about the history and origins of the colorant in Mexico and other parts of the Americas, grounding the discussion in the cultures of the Americas. Alejandro de Avila spoke about the biohistory of the insect, its origins and cultivation, discussing the ecological zones that fostered the development of a cluster of animal and plants in Mexico that formed the basis for early civilization, including beans, bees, cotton, chile, and cochineal. The linguistic origins were also explored as cultural significance in art and ritual developed. Ana Roquero, dye specialist from Madrid, presented the stages of its use and subsequent methods of experimentation in Europe as it entered into the textile industry. Carlos Marichal, professor of economics in the Colegio de Mexico, presented the practical matters of the shipments of the special dyestuff, the structure of the markets and distribution in the 16th-18th centuries, the finance and organization of the Spanish Crown and the reasons for its growth as a commercial product, and its ups and downs throughout the Colonial enterprise.

A major focus for the conference was the interest in the use of cochineal in European and Colonial paintings, and many of the most respected and experienced scientific researchers presented their work on the refinement of analytical techniques

and the history and role of cochineal in artworks according to their areas of expertise, including Marco Leone from the Metropolitan Museum of Art (New York), Barbara Berrie from the National Gallery (Washington, D.C.) Jo Kirby, National Gallery (London), and Ari Wallart from the Rijksmuseum, Amsterdam. Interesting discussions on the techniques of analysis of the cochineal lake, in its pigment form was accompanied by extensive presentation on the historical methods for its manufacture. The production of the painters red lake pigment from the shearings of dyed and undyed cloth became an exciting aspect which could for some be seen in microscopic cross-sections, while for others shows up in detection of sulfur (indicating the presence of wool). Some scholars examined the use of cochineal in pre-hispanic and Colonial period codices and documents, including the recipes for their production as described in the work of 16th century manuscript of Bernardino Sahagun .

Part of the conference was held at the National School for Conservation, Restoration and Museography (ENCRyM) and we had the brief opportunity to view the laboratories. Two faculty members, Lorena Román and Javier Vázquez presented their work on the conservation and scientific testing of Mexican artworks ranging from the famous so-called "Huipile of Malinche" made of feathers, silk, cotton and wool as well as other 19th and 20th century textiles. Javier spoke about the examination and restoration of an early 16th century retablo with beautifully preserved areas of color, notably cochineal used extensively in the depictions of the draperies and garments of the saints, the Virgin and even God himself.

We began the conference with a visit to Morelos, to a cochineal cooperative enterprise established by a group of women from the region, that had focused on sustainability in cultivation practice. *Campo Carmin* is a center for cochineal production and serves as a center for teaching and training in sustainable practice.

The overall conference touched on many areas of cochineal—its history and use. Future plans for potentially two exhibitions in Mexico are being developed—one to examine its use in textiles, the other on its impact in European art.

Image: Campo Carmin, Morelos Mexico. Field of Nopal cactus for cochineal. Photo Credit: Elena Phipps

Weaving History Conference Celebrates 20th Year

by Patricia Hilts

Fifty-four weaving historians met May 17-18, 2014, at the historic Opera House in Clayton, New York, to celebrate the twentieth annual Weaving History Conference, which began in 1995 as the Weaving Manuscripts Conference, sponsored by the Handweaving Museum and Thousand Islands Arts Center. Saturday night dinner honored founders **Sonja Wahl** and **Patricia Hilts**, including a decorated cake with icing colored to look like plaid cloth.

Fifteen presentations ranged chronologically from ancient Egypt to 20th century and included topics as diverse as traditional weaving in Southeast Asia to what could be learned about 17th-century textiles from the belongings of a New England widow who died unexpectedly intestate. Handweaving in the nineteenth century, American coverlet weavers, and the handweaving revival that occurred in the early twentieth century remained a central focus. Presentations brought together both historical and technical insights.

Fredrika Loew, a graduate student in archaeology (and, coincidentally, the granddaughter of conference founder Sonja Wahl) discussed the preservation of five tiny fragments of Egyptian clothing excavated by Egyptologist Sir Flinders Petrie, now housed in the collections of the Handweaving Museum. Loew observed that the mounting of the fragments is not ideal, but that attempts to open up the mounting might destroy the fragments.

Michael Laurent, retired curator of the Museum of Civilization of Quebec, examined *boutonnée*, a traditional Canadian weaving technique that flourished in Quebec early in the 20th century but was practiced by only five weavers by the 1960s. Laurent noted that weft pile loops originated in ancient Egypt and that Bolton, England, was famous during the early 19th century for white bedspreads with loop pattern weft.

In "Puckers Through the Ages," Ontario handweaver Catherine Wilson reviewed the history of seersucker and also shared her experiences in reproducing the weave. Seersucker originated in thirteenth-century Persia, where fabrics with puckered stripes, called *shir-or-shaker* (milk and sugar) were used in kaftans. Household inventories from colonial America mention seersucker, and seersucker remains popular, but because it is difficult to weave commercially; it has become a high-cost, low-profit fabric.

Texas weaver Deb McClintock showed how weavers in Southeast Asia are able to produce intricate designs using deceptively simple equipment. Specially shaped shuttles and pick-up sticks are often involved. In northeastern Vietnam, weavers use a pick-up stick with notches on the ends as well as a weaving sword with a thick edge to hold the shed open; their elaborate designs can require up to 160 pattern rods,

with half of the pattern being picked up while the other half is stored on the rods. In Myanmar, the "1,000 shuttle" inlay technique requires written instructions resembling the talims used for guidance by weavers of Kashmiri shawls. McClintock showed many video snapshots of weavers at their looms in Laos, Thailand, Cambodia, Vietnam and Burma.

Numerous papers examined North American weaving or textile history in specific contexts. Sandra Rux, curator of the Portsmouth Historical Society in New Hampshire, analyzed the 17th century inventory of Madame Ursula Cutt of Portsmouth, who was killed by Abenaki Indians in July of 1697. Because she was a wealthy widow who died intestate, her possessions were inventoried in detail. These included tablecloths (12), napkins (72), hand towels (39), a dozen dowlas (a coarse linen cloth) shifts, three pairs of silk stockings, three pairs of worsted stockings, a linen petticoat, a broadcloth petticoat, a holland cloak and nine neck cloths. Her best pair of sheets was valued at three pounds while her best cow was valued at only two pounds, reflecting the high value placed on textiles.

Peggy Hart, a Massachusetts production weaver who has a small business that now makes custom blankets for sheep and alpaca farmers, discussed the 20th century technological and cultural trends that have reduced the demand for woolen and worsted fabrics. Synthetics began to provide many alternatives to woolens. By 1936, the yearly consumption of rayon already equaled that of wool, and two years later nylon made its appearance. Wool manufacturers attempted to compete with lightweight wool fabrics for men's suits and for knit bathing suits. During the late 1930s, 12.5 percent of all woolen fabric went into car upholstery. World War II saw a boost in the demand for wool, but demand fell dramatically after the war.

During its history, conference attendees have heard many papers on American coverlets, and this year was no exception. Coverlet expert Ronald Walter, editor of the Colonial Coverlet Guild of America newsletter, brought to light twenty-two recently discovered professional Pennsylvania coverlet weavers. The fancy coverlets produced by these weavers bore dates that ranged from 1837 through 1847. Walter's talk was nicely complemented by that of Virginia Gunn, a professor of clothing and textiles at the University of Akron, whose talk was entitled "Identifying Regional Preferences in Fancy Coverlet Designs: An Ohio Study." By photographing coverlets of many different Ohio weavers and plotting the weavers' locations on a map, Gunn showed that weavers within a given geographical area often wove similar patterns. In the Western Reserve, settled largely by New Englanders, the Rococo Revival style was popular; where Pennsylvania Germans claimed land, brightly colored stripes prevailed.

From a different perspective, Canadian handweaver

Deborah Livingston-Lowe shared some of her research on Ontario coverlet weaver John Campbell, whose loom with a specialized ingrain carpet head is exhibited by the Ontario Science Center, which also holds his account book dating from 1859 to 1885. Livingston-Lowe analyzed Campbell's account book, as well as an account book used from 1897 to 1922 by Ontario weavers John and Thomas Alder, father and son.

Taking a technical approach, Pennsylvania weaver Gay McLeay tackled the subject of coverlet fringes. Fringes are an important design element of many coverlets, but there is little written information about them. McGeary found that fringes were made in a variety of ways. Some were extensions of warp and weft yarns woven in one piece with the coverlet, and some were applied to the finished coverlet.

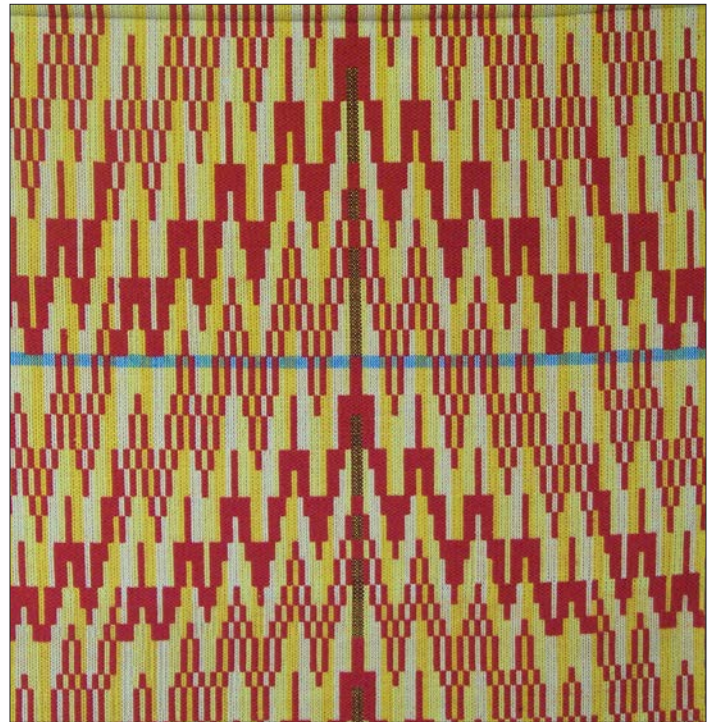
Weaving requires tools, and no weaving history conference would be complete without some attention to spinning wheels and looms. During the 19th century, people still had need for hand spinning, which led inventors to patent new types of spinning wheels. Florence Feldman-Wood, publisher of *The Spinning Wheel Sleuth*, described her research on 19th century patent models for spinning wheels now at the Smithsonian. She found inventors of twenty of the twenty-two patent models she examined came primarily from rural areas of the Middle Atlantic States or the Midwest.

The end of the 19th century also saw a proliferation of new handlooms, especially for rag rug weaving. Handweaver Sally Orgren of Massachusetts traced the history of the Deen Loom Company. James Madison Deen, who started weaving rugs in 1889, founded the company. The Deen Company's loom innovations included a flying shuttle for rags and a pressed steel loom frame. One advertisement claimed that some Deen looms could weave from 80 to 100 yards of rag carpet in a day. The company also issued a magazine, *The Progressive Weaver*.

The special strength of the Handweaving Museum at Clayton is their collection of books and woven samples that document the emergence of handweaving in the 20th century. Two papers focused on aspects of the handweaving revival. North Carolina weaver Barbara Miller and librarian Deb Schillo of the Southern Highland Craft Guild, who recently published *Frances L. Goodrich's Brown Book of Weaving Drafts*, provided a richly illustrated talk. Frances Goodrich, best known for her book *Mountain Homespun*, began collecting weaving drafts shortly after her arrival in Asheville, North Carolina, as a missionary in 1895. She later copied many of her favorites into a "brown book." Miller and Schillo provided a background to their publication and also reviewed Goodrich's attempts to aid mountain women by marketing their goods.

Also illuminating the role played by marketing in the handweaving revival was Michigan weaver Mary Underwood. In the early 1900s, the Canada Steamship Line, CSL, offered tours into the remote areas of Quebec. To promote local traditions, the company furnished tourist cabins and staterooms with boutonée bedspreads, monk's belt curtains

and "Murray Bay" blankets made by Quebec "habitants." Underwood noted that the same types of textiles were featured in weaving books by Canadian Oscar Beriau (1883-1947), who also established craft schools for local women under the auspices of the Quebec Department of Agriculture.



At previous conferences, Wisconsin weaver and conference co-founder Patricia Hilts, has frequently discussed studies that resulted in her *Ars Textrina* editions of six early German weaving books. This year's presentation, "Weaving Patterns as a Source of Inspiration," described how her study of this weaving literature has influenced her own original designs. In 1977, Hilts began a series of weaving commissions that lasted nearly twenty years and resulted in seven large seasonal banners and several small paraments for the St. Benedict Center in Madison, Wisconsin. The architecture of the St. Benedict chapel was thoroughly modern. Hilts worked closely in developing compatible weavings with oblate brother Frank Kacmarcik, a renowned graphic artist and designer of church interiors who had been influenced by the Bauhaus style. Hilts often began with patterns and motifs derived from 17th and 18th century weaving books, which she then transformed into liturgical patterns appropriate to St. Benedict Center.

The twenty-first annual Weaving History Conference will be held in Clayton, N.Y., May 16 and 17, 2015. Proposals for presentations are generally due in early January.

Image: Pentacost Banner woven for St. Benedict's chapel Madison, Wisconsin, by Patricia Hilts, lampas structure, wool with cotton binder warp, 1988. Finished piece 6 ft, 6in wide by 7 feet high

Patricia Hilts is a member of TSA and a co-founder of the Thousand Islands Arts Center's Annual Weaving History Conference

Rare Pingpu Tribal Textiles from the National Museums of Taiwan

by Tsai Yushan



Figure 1. The brocaded jacket woven in *flickingeria comate* stem for ceremonial attire. Such finery is rare in the fabric collection in the Museums in Taiwan.

Han Chinese immigrants settled in Taiwan in the 17th century and developed the land for farming. Inter-marriage and cultural exchange with the indigenous population resulted in some of today's Taiwanese local Pingpu costumes being combined with the Han Chinese culture of the Qing dynasty. The Pingpu tribe live in Taiwan's northern, central, southern and northeastern coastal plains. Branches of the Pingpu tribe are widely distributed across these areas. The number of styles and fabrics that have been handed down are many owing to the diversity of sub-groups of aboriginal people included in the term Pingpu tribe.

When the patterned fabrics and clothing styles of the Pingpu tribes are compared with those of most other Taiwanese aborigines living in the deep mountains, they bear an appearance that is mixed with those of the Han nationality. The Pingpu tribal group traditionally had its own characteristics and superior fabric weaving skills, except for a portion of its fabrics that have been localized by the Han people.

Aside from the famous natural banana fiber of the Kavalan tribe, the rest of the Pingpu tribes' fabric crafts have long been disregarded by society and are gradually dying out and being lost. The Kavalan tribe was originally classified by scholars as the Pingpu Tribe, but in 2002 they officially became the 11th member of Taiwanese family of aborigines.

Handcraft of the Taiwan's Pingpu Tribes' fabrics, unlike that of Atayal and other aboriginal people, has not received the attention it deserves, however, since Typhoon Mokou in 2009 when the village of Hsiaolin in Kaohsiung County was buried, some scholars and Pingpu descendants have been working to bring back their traditional cultural practices and language. The fabrics illustrated in figures 1-4 are reproductions I created based on analysis of original artifacts housed in national museums of Taiwan.



Images top to bottom: **Figure 2.** Red patterned attire is woven in ramie and woolen threads with a unique graphic design. Vermillion seals appear to have been printed all over the original. This reproduction is entirely woven; patterns were made by weaving with supplementary weft; **Figure 3.** The original masterpiece is a 19th century Kavalan tribe's bridal skirt rich in elaborate patterns, bead and copper decorations, and ornate glass-bead fringe; **Figure 4.** The original pennant was about 125cm by 43cm in size and was a trophy awarded to the winner of the traditional annual ritual of "physical race" among the Pingpu Tribes.

Tsai Yushan is an Associate professor of Fu Jen Catholic University in Taiwan. She has researched rare and often sole surviving textiles in the collections of National Taiwan Museum and Museum of Anthropology of National Taiwan University in 2013-14. She has studied the traditional weaving and embroidery techniques of Taiwan's thirteen aboriginal tribes for 16 years. The Sung Ye Museum of Formosan Aborigines presented an exhibition of her work titled "Recovering Lost Woven Treasure" in 2012.

Save the Date for TSA's 15th Biennial Symposium

Crosscurrents: Land, Labor, and the Port

Savannah, GA, October 19-23, 2016

The 2016 Textile Society of America Symposium theme, "Crosscurrents: Land, Labor and the Port," is focused on exploring the ways in which textiles shape, and are shaped by, geographical, technological, and economic aspects of global dynamics. The Southern US is a good place to invite work addressing the impact of local practices on global markets (and vice-versa) in tracking relationships between historical practices and broader contexts of agriculture, labor, innovation, and exchange. In addition to its historic evocations, the theme invites conversation about contemporary impacts of high and low technology, regionally centered outsourcing, craft-aid movements, fair trade practices, and the continued role of grassroots entrepreneurs in the global market on the design, production, circulation, consumption, interpretation, and use of textiles.

The call for papers will be posted in Spring 2015
Registration opens Spring 2016

Community Announcements

Donation of Fiberarts Magazine Editorial Archives

Thrums LLC, formerly Interweave Press LLC of Loveland, has donated the editorial archives of *Fiberarts* magazine to the Morgan Library Archives & Special Collections at Colorado State University in Fort Collins. According to Colorado State University, "the gift includes correspondence between more than 300 artists and the editors of *Fiberarts* dating from the mid-1970s to the late 1990s" as well as a multitude of related materials. Researchers and scholars may visit the following web sites for more information:

<http://art.colostate.edu/news-events/>

<http://art.colostate.edu/news/fiberarts-editorial-archive-donated-morgan-library>

<http://source.colostate.edu/fiberarts-editorial-archives-donated-morgan-library/>

WARP Artisan Textile Resources: Your Guide To Global Handmade Textiles

Weave A Real Peace (WARP) announces the release of its first edition of *Artisan Textile Resources: A Guide to Handmade Textiles from the Members of WARP*. Visit www.weavearealpeace.org and click on the resource guide. This guide presents the rich resources of WARP members who support grassroots economies that rely on making textiles to better their world. First conceived as a way to highlight members who sell artisan textiles, the guide expanded to include services such as tours, consulting, design assistance, and repair and restoration.

Founded in 1992, Weave A Real Peace (WARP) is a networking organization whose members value the importance of textiles to grassroots economies. WARP began as a way for individuals working throughout the world with grassroots craft cooperatives to share information. It continues this work today hosting an annual meeting and using social networking sites to facilitate conversation.

Local Rug and Textile Societies Seek Speakers

Oriental carpet and textile societies affiliated with the American Conference on Oriental Rugs (ACOR) invite TSA members to contact their groups to present programs at their meetings. Some groups schedule regular monthly to quarterly meetings, while others schedule their meetings to accommodate the travel plans of the speakers. Throughout North America, local groups of knowledgeable and beginner textile collectors and enthusiasts are hungry to learn about current research findings, and the history and context of particular textile types; ethnographic textile subjects are particularly welcome. TSA member **Cheri Hunter** keeps an up-to-date list of the local groups, many of which seek speakers.

Active rug and textile clubs are currently located in Boston, Chicago, Indianapolis, Los Angeles, Montreal, New York, Portland (OR), Princeton (NJ), San Francisco, Seattle, Toronto, and Washington DC. TSA members who are geographically near an affiliate society are especially welcome, as funds are not always available to pay for transportation (although some societies do pay for travel and local accommodation), however an honorarium is generally offered.

Since a few of the societies organize their program offerings six months to a year in advance, TSA members are encouraged to contact the societies as soon as they know that they might be in the area, or that they have a topic which may be of interest. Please contact Cheri Hunter, TMA/SC (Textile Museum Associates of Southern California, Inc.) Program Chairman, at cherihunter@earthlink.net, and she can put you in touch with an individual society, or a group of societies, that might be compatible with your schedule and travel plans.

Member News

Member Exhibitions

California

Lacis Museum of Lace and Textiles, Berkeley, CA

Jacqueline Davidson has donated her collection of knotted-netting and related items, including netted textiles, netting, needlework tools, and books about lace and knotting. These items were collected as part of Jacqueline's research into knotted netting, which resulted in her book, *Nets Through Time: The Technique and Art of Knotted Netting*, published in 2012.

www.lacismuseum.org

Asian Art Museum, San Francisco, CA. On view through April 2015

Jorie Johnson has an installation up in the Contemporary Japanese Gallery at the Asian Art Museum. Johnson gave a gallery talk Sept. 25th to the Friends of Japan Art group and museum docents.

<http://www.asianart.org>

Florida

Florida Institute of Technology, Melbourne, FL. Sept. 13 – Dec. 13, 2014

"Embellished: A Celebration of Wearable Art," at the **Ruth Funk Center for Textile Arts**. In commemoration of its fifth anniversary, presenting over 40 examples of contemporary wearable art by artists Ann Clarke, Marina Dempster, Kerr Grabowski, and Center namesake and benefactor Ruth Funk.

<http://textiles.fit.edu/index.php#.VFewxTF9w1>

Massachusetts

Mobilia Gallery, Cambridge, MA. Oct. 10 - Nov. 15, 2014

"The New Textiles" featuring established and emerging textile artists including TSA member **Carol Eckert**.

http://mobilia-gallery.com/exhibits/2014_NewTextiles/index.html

Michigan

Wasserman Projects, Birmingham, MI. Sept. 16 - Nov. 10, 2014

"Let the Games Begin!" an exhibition by **Gerhard Knodel** premiering a body of new work not previously exhibited or available to the public.

<http://www.wassermanprojects.com/>

New York

Museum of Arts and Design, New York, NY. Nov. 4, 2014 – April 6, 2015

"New Territories" is the first American museum group exhibition dedicated to contemporary Latin American design. Featuring more than 75 designers, artists, crafts persons and collectives, including **Maria Dávila & Eduardo Portillo**. #NewTerritoriesLab surveys the innovative, cross-disciplinary collaborations and new directions in creative production that have been occurring throughout Latin America since 2000.

<http://newterritorieslab.org/makers/maria-eugenia-davila-eduardo-portillo>

Ohio

Western Reserve Historical Society, Cleveland, OH. Opened Nov. 8

"In Grand Style," curated by **Susan Neill**, features historic garments and accessories that provide a window into the world of privileged Cleveland.

<http://www.wrhs.org/explore/exhibits/in-grand-style/>

Philadelphia

Philadelphia Museum of Art, Philadelphia, PA. Runs through summer 2015

"Reinventing Italy's Decorative Arts: Velvets and Glass from the Interwar Era" organized by TSA Board Member **Laura Camerlengo**,

<http://philamuseum.org/galleries/>

Toronto, Ontario, Canada

Textile Museum of Canada, Oct. 8, 2014 - April 19, 2015

"From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections," curated by Natalia Nekrassova, features rugs from 30 private collections and explores the history of rug collecting in Canada as well as the relationship between the country's private collectors and museums.

http://www.textilemuseum.ca/apps/index.cfm?page=exhibition_detail&exhld=363

Textile Museum of Canada, Sept. 17, 2014 – Jan. 25, 2015

"Urban Fabric: Portraits of a City" curated by Deborah Wang and featuring Sheila Ayeart, Jessica Craig, Department of Unusual Certainties, Scott Eunson, Shlomi Greenspan, and Scott Norsworthy.

http://www.textilemuseum.ca/apps/index.cfm?page=exhibition_detail&exhld=364

Member Publications

Ethnic Dress in the United States: A Cultural Encyclopedia featuring a contribution by TSA Board Member **Laura Camerlengo**. This concise A-to-Z encyclopedia explores 150 different and distinct items of ethnic dress, their history, and their cultural significance within the United States.

<http://www.rowman.com/ISBN/9780759121485>

Publication in December 2014, of a book edited by **Daryl M. Hafter** and Nina Kushner. *Women and Work in Eighteenth-Century France*, (Baton Rouge, LA: Louisiana State University Press, 2014).

Jacqueline Field contributed a chapter titled "Silk Production: Moths, Mulberry and Metamorphosis" to the book *Making and Growing Anthropological Studies of Organisms and Artifacts*, Ashgate Press, England, 2014. This chapter examines people-plant-insect interactions, historical perspectives on silk production, cocoon construction and metamorphosis, fibroin, and silk bioengineering.

Member Honors and Achievements

Wendy Weiss has been awarded a Fulbright-Nehru Senior Scholar grant to continue her research in Gujarat, India during the 2014-2015 academic year. Her project title is "Documentation and Design Development of Ikat Weaving: Digital Frontier." Research from her 2009 Fulbright was published in the *Journal of Textile Design Research and Practice*, Volume 2, Issue 1, pp 7–34, in an article titled "Gujarati Warp Ikat Resist Method: A Practitioner's Record and Translation into Cloth." <http://www.bloomsbury.com/uk/journal/textile-design/>

TSA Board Member **Roland Ricketts** and Chinami Ricketts of Ricketts Indigo are the 2014 Crafts Winner of Martha Stewart's American Made Contest.

<http://www.marthastewart.com/americanmade/nominee/93030/crafts/ricketts-indigo>

Associate professor **Teresa Paschke** was promoted to professor in Integrated Studio Arts at Iowa State University's College of Design.

http://www.design.iastate.edu/news/5/3/2014/faculty_promotions

Cathy Stevulak's film *Threads* was chosen by the audience as Best Short Documentary at the Gig Harbor Film Festival.

<http://kanthathreads.com/first-award/>

Member Workshops and Lectures

California

Fowler Museum at UCLA, Los Angeles, CA. Oct 11, 2014

"Storytelling Through Thread": The Los Angeles-based artist **Karen Hampton** uses the art of embroidery, coupled with found textiles, to recount her own complex family history and thus give voice to long-forgotten stories that tell about African-American experience.
<http://www.fowler.ucla.edu/events/storytelling-through-thread-karen-hampton>

Bowers Museum, Kershaw Auditorium, Santa Ana, CA. Dec. 6, 2014, 1:30-2:30 pm

"Fashion Victims: Dress at the Court of Louis XVI": Fashion historian **Kimberly Chrisman-Campbell** discusses her new book, *Fashion Victims: Dress at the Court of Louis XVI and Marie-Antoinette* (Yale University Press), exploring the French fashion industry of the 18th century and its elite audience of royals, aristocrats, and celebrities.
<http://www.bowers.org/index.php/programs/lectures/event/1949-lecture-fashion-victims-dress-at-the-court-of-louis-xvi>

The Department of Classics and Archaeology at Loyola Marymount University, Los Angeles, CA. Nov. 24, 2014

Workshop on textiles and textile industries in the Near East and Eastern Mediterranean (5th-1st mill. BC): Recent research will be presented by TSA members **Caroline Sauvage**, **Mary Louise Nosch**, and **Elizabeth Barber**, among other experts in the field.
RSVP to csauvage@lmu.edu

New York

Textile Study Group of New York, Dec. 17, 2014, 7:00pm

Olivia Valentine, creator of architectural-scale textile-based installations will be giving a public talk.
<http://www.tsgny.org/monthly-program/>

China

9th International Shibori Symposium, Hangzhou, China, Nov. 3, 2014

Presentations by many TSA members including **Virginia Davis**.

Mexico

Cochineal Red Rojo Mexicano: International Conference of Cochineal, Mexico City, Nov. 11-14, 2014

Keynote address by TSA Past President **Elena Phipps**; Presentation by TSA International Advisor to the Board, **Dominique Cardon**, "Unique Importance of Cochineal in the European Textile Industry: Case Study of the Production of Cloth in the South of France in the 18th Century."
<http://museopalaciodebellasartes.gob.mx/micrositios/rojomexicano/>

Symposium for Meso and South American Textiles, Museum for Textiles, Oaxaca, Mexico, Oct. 17, 2014

"Rebozos, the Emperor's Cloak, Skirts" keynote address by **Virginia Davis**.

Taiwan

International Forum on Natural Dyes & WEFT Taiwan, Oct 15, 2014

Tsai Yushan presented "The Beauty of Taiwan's Pingpu Tribe's Classical Fabrics". This is a summary of Yushan's sabbatical research on the Pingpu Tribe in northern, central, and the northeast coastal plains of Taiwan.

Upcoming Conferences & Symposia

New York

Material in Motion, 10th biennial North American Textile Conservation Conference (NATCC), New York, NY. Nov. 16-20, 2015

The tenth biennial NATCC will be held in New York City and will focus on the theme of "Material in Motion." Topics include, but are not limited to, technical analyses and descriptions, scientific and historical research, conservation treatments, and other issues. Please email any questions to contactNATCC@natconference.com and visit the website for updates: <http://www.natconference.com>

Netherlands

17th European Textile Network (ENT) Conference in Leiden/ Netherlands May 15-17, 2015

Dutch Textile Art, Craft and Design will take place in the framework of the "Textiel Festival." A full program of the pre- and post-conference tours and trips is offered, e.g. to Amsterdam, Tilburg, Zaandam & Marken, Antwerp & Leuven and a visit to the Dutch Textile Biennial in Rijswijk. The conference venue will be the Ethnographic Museum of Leiden.
<http://www.etn-net.org/etn/211e.htm>

Peru

Andean Textile Arts Cultural Tour: Cusco and the Sacred Valley of Peru, Nov. 4-16, 2015

Visit remote weaving villages with author, filmmaker and Andean textile expert Andrea Heckman and internationally renowned Quechua weaver Nilda Callañaupa. Included are a backstrap-weaving workshop at the Center for Traditional Textiles and a natural dye workshop in Nilda's hometown of Chinchero, as well as exploration of Machu Picchu and the great sites of the Incan Empire. This tour benefits CTTC and its weavers. For more information contact Pam Art at 413-441-6248 or email pam.art@icloud.com

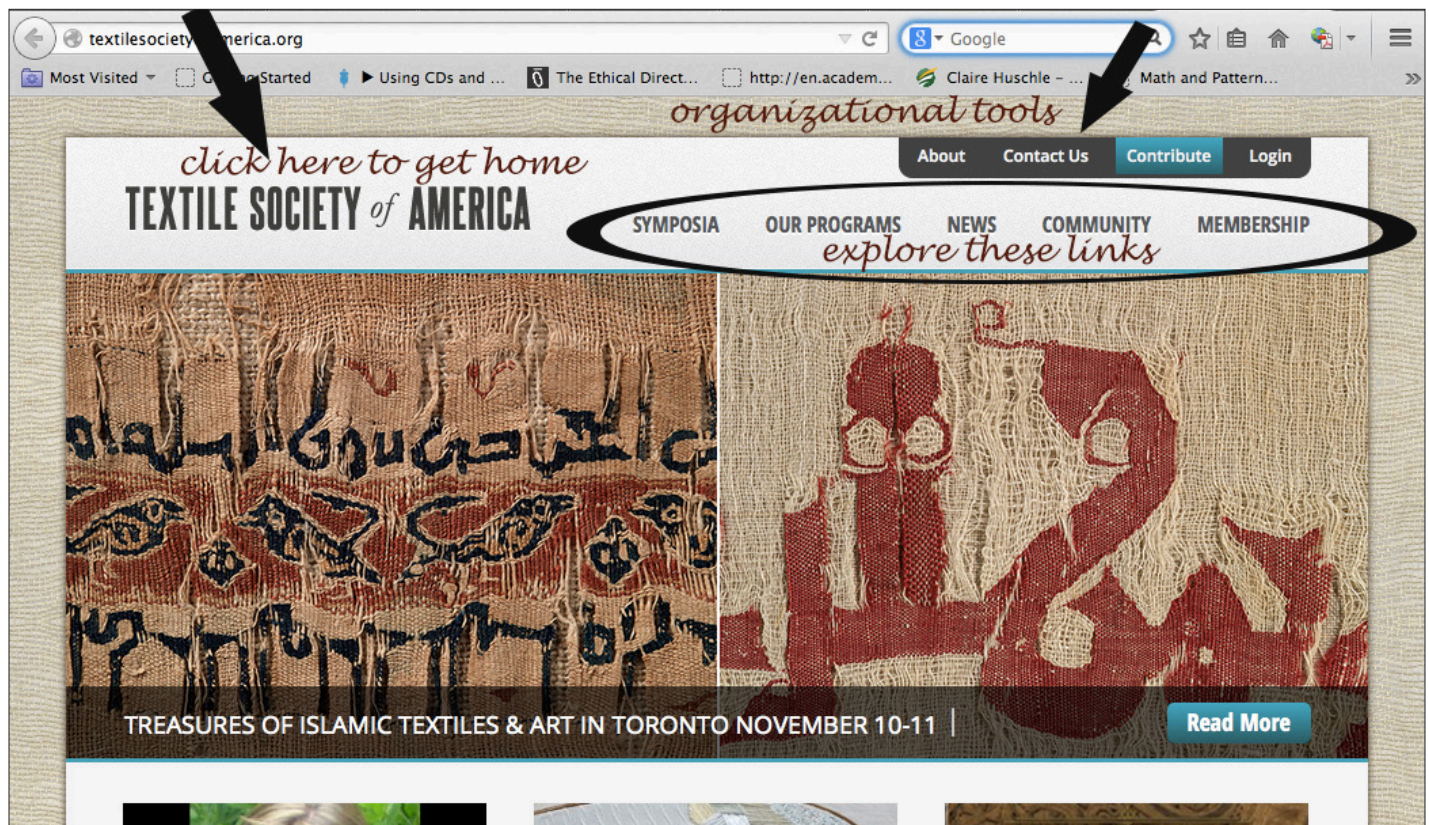


Images (top to bottom): **Figure 1.** Dinner Dress, Levillon, Paris, circa 1875. Likely worn by Sara Jane Wilcox Hitchcock (Mrs. Peter Marshall); Gift of Mrs. H.R. Hatch III, 79.58.1 a,b "In Grand Style" curated by Susan Neill. (c) Western Reserve Historical Society; **Figure 2.** "Let the Games Begin" exhibition by Gerhardt Knodel at Wasserman Projects, Photo design by Abelardo A. Busque Jr; **Figure 3.** Othello Coat by Ruth Funk, 2005. Silk, pieced sari fragments & tassels from India. Featured in the exhibition "Embellished: A Celebration of Wearable Art," at the Ruth Funk Center for Textile Arts. Photo: Dominic Agostini

Share Your News: Please send Newsletter submissions to
newsletter@textilesociety.org

Free Tour of the Revamped TSA Website

with Board Member and Director of External Relations, Wendy Weiss



TSA offers tours to fascinating destinations. Here is one you can take right at your desktop. Visit the TSA home page at <http://textilesocietyofamerica.org/> to start your journey. Select from exciting destinations. Notice that when you click on a photo or a button you arrive at program details. Often a panel will appear on the side with additional links to related events to the one you selected. If you get lost, just remember, there is no place like home, and the easiest way to get there is to click on the Textile Society of America logo in the upper left corner.

The biennial symposium is one of the most important features of the organization. If you want to access the program for the most recent symposium, simply go to SYMPOSIA, select Los Angeles 2014, and on the left side of the screen you will find links to the entire event. Even the abstracts are readily available through a downloadable PDF or simply click on the *Program* button and you will find links to each session and abstract. Explore the archives link to access proceedings from previous symposia.

TSA recently launched Textiles Close Up (TCU), a series of programs in North America that provide "opportunities to examine textiles in leading museum and private collections, guided by renowned experts." Learn about TCUs as well as past multi-day "study tours" and "awards and scholarships" in the tab called OUR PROGRAMS along the top right of the page.

When you click on NEWS, you will discover two new features: in addition to our long-standing newsletter, we now produce a "blog" and "e-news". The blog is member driven and any member can submit a story. Use the "contact us" button at the top of the page or send an email to tsaweb@textilesociety.org for guidelines. Members are

automatically subscribed to e-news. Non-members are also welcome to subscribe for timely TSA announcements. To help TSA broaden our reach, you can invite others to receive the e-news. At present it goes out to over 2,000 readers.

When you visit the "opportunities" page, located under the COMMUNITY button, you will discover plentiful listings of upcoming events and deadlines for activities that will be of interest to our diverse membership. The "resource" section will take you to links to external resources and the "events" section lists programs from the textiles community at large. Anyone can submit content to these pages by emailing tsaweb@textilesociety.org or using the online submission form.

The MEMBERSHIP button allows you to manage your membership and view the searchable membership roster. Log in with your password and lots of information is available to you, an important membership perk. Looking for colleagues that share your interest in dyes, or Indonesian textiles or non-woven methods, tools and equipment? Just type in your search and you can get a list of members' contact details. *Take a moment to login and update your online profile so that others can find you in their searches.*

The new web page is well worth an armchair tour and periodic revisits to see what updates have been posted. Take time to see how much our organization has evolved and bring a friend along for the ride. Most importantly, remember to submit your content, whether news, articles, events, or resources!

And you can always help support TSA with a quick click on the "Contribute" tab at the top right of the homepage.